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monthly
HAMMER'S

THE REPTILE - the full film in comics! **£2.10** **NO 19**

HOUSE OF HORROR

FRANKENSTEIN

DRACULA

THE YETI

REVENGE of the
BLOOD BEAST

The newest
KONG of all



plus lots more from the world's top horror artists and writers

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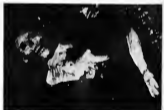
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HAMMER'S HOUSE OF HORROR, Volume 1, Number 1, April 1978 issue.

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Editorial

Welcome to our second anniversary issue. That's right. **Hell** is celebrating having been on the newsstands for two years, and is now forging on into its third year.

How do we intend celebrating our birthday? Well, we've finally succeeded in convincing cover artist signature, Brian Lewis, to put down his colours to give himself time to draw this issue's 13 page adaptation of Hammer's *The Hecate*. For record-keepers, Brian has negligently painted no less than 15 **Hell** covers so far!

So we also ring the changes on our cover this issue. Ramon Sola has valiantly stepped in with his own totally different style to Brian, depicting a scene from this month's *Terror Tale*. As always—we look forward to your opinions.

We've had quite a few letters asking what happened to the ever-popular collecting series of features

that has been missing these past few months. The answer is that it's back once more this issue in the shape of collecting horror home movies.

As a bonus feature, we've also managed to squeeze in our long-promised Peter Cushing filmography. We're quite proud of this one, and consider it to be the most complete ever, but, as always, we welcome additions.

Next month we feature the return of another old favourite, *Captain Kronos—Vampire Hunter*. But with a totally new look to his incarnation in **Hell** 1, 2 and 3 as Steve Parkhouse adapts the 1973 Hammer movie.

In the meantime, our promised giant colour-packed Summer Special pushes on towards completion. More on that one next month.

Best wishes,

Ray Skinn
Der Skinn (Editor)

HOUSE OF HORROR



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THE REPTILE

CERTIFICATE X

A HAMMER FILM PRODUCTION

STARRING
NOEL WILLMAN as Dr. Franklin
JENNIFER GANDEL
Valerie Spalding
RAY BARRET Harry Spalding
JACQUELINE PEARCE
Anna French
MICHAEL KIFFER Tom Bailey

Director JOHN GILLING
Screenplay JOHN ELDER
(ANTHONY HINDS)

Cinematographer ARTHUR GRANT

Production Design DENARD ROBINSON

Art Director DONALD MORGAYE

Music by ROY ASHTON

Editors JAMES NEEDS

and ROY WYDE

Music GUN BARKS

Producer ANTHONY NELSON-KEYS

Released by WARNER PATHE

(BRUNN), 20th CENTURY - FOX

(U.S.A.) TECHNICOLOR

Running Time 91 minutes

FROM A LUCKY HELL FOR GARDEN
ACROSS THE HILLS, THE BOSS WAS
NOT ENJOYED, AND HE HAD
SURVIVED TO MEET HIS REVENGE
LEAVE FROM HIS REVENGE, A
SILVER-NEW WIFE, AND AN
UNLIMITED COTTAGE IN PEACE-
FUL COUNTRY...

CLARENCE HAD
SOUND ABOUT
AS APPEARING AS IT
GOES, DOESN'T IT,
VAL?

THE PLACE
SEEMS TO BE
PERFECTLY
HAPPY! I
SUPPOSE WELL
WANT TO WALK
TO THE
VILLAGE.

AND SO, LEAVING
A THIRTY LOCARD
IN THE SLEEPING
STATION WAITING
ROOM, SWELLING
AND HIS WIFE
SET OFF...

IT'S A BEAUTIFUL
HEAR, SWELLING I CAN
HARDLY WAIT TO SEE
THE COTTAGE...

AND THAT'S THE END

SHOULDN'T BE
WINDING UP, THERE'S
THE VILLAGE AHEAD
AND THE CHURCH.

THERE WAS ONLY ONE THING THAT HADN'T SWELLING'S HAPPINESS... THE
COTTAGE WAS NO BY VIRTUE OF HIS BROTHER'S SUDDEN AND
UNEXPECTED DEATH...

CAN'T UNDERSTAND
... THEY SAY HE DIED
OF HEART FAILURE...
BUT CHARLES WAS AS
STRONG AS AN
OX.





THE MAN'S HANDLINGS WERE AS MAD AS HIS NAME SUGGESTED... BUT ALREADY FELT THAT HE KNEW SOMETHING...



MAD PETER WERE GONE BEFORE THEY COULD STOP HIM, HURRYING INTO THE NIGHT... A DARK, SILENT NIGHT... UNTIL...

WHAT HOW? SOUNDS LIKE SOME SORT OF ANIMAL MEOWING AND PAWING AT THE DOOR...

BUT THE LAMPLIGHT REVEALED A MAN... OR WHAT WAS LEFT OF HIM...

GOOD GOD! CROCKFORD... IS THAT YOU?

UUUUUUU?

WHAT IS IT, NARAY? ON...

IT'S OUR GUEST... I THINK! HELP ME...

DOC. DOCTOR FRANKLYN.

I'VE NEVER SEEN ANYTHING LIKE IT! WHAT CAN WE DO?

I DON'T KNOW... EXCEPT GO AND FIND THIS DOCTOR FRANKLYN YOU SAID HIS HOUSE WAS UP THE HILLS. I'LL BE BACK AS SOON AS I CAN.

FORTUNATELY THE HOUSE WAS ABLE TO MOVE...

THIS IS IT... BUT THERE'S NO LIGHT! I'LL HAVE TO TRY AND WARE HIM...

TO HIS EARLHUSE, SELLING AND ROUNDED THE DOOR OPEN.

DOCTOR FRANKLYN / DOCTOR FRANKLYN!

I AM DOCTOR FRANKLYN! WHO ARE YOU, SIR, WHO HAVE THE IMPERTINENCE TO ENTER MY HOUSE UNBIDDEN AT THIS HOUR?

THE APPEAL FALLS ON DEAF EARS.

YOU OBVIOUSLY MISUNDERSTAND, MR. STALLING. I AM TRULY A DOCTOR... BUT A DOCTOR OF THEOLOGY! THERE IS NOTHING I CAN DO TO ASSIST YOU...

YET WHEN FRANKLYN WAS FINALLY PERSUADED TO RETURN TO THE COTTAGE...

IT'S TOO LATE, NARAY... HE DIED SHORTLY AFTER YOU LEFT...

I'M SORRY, MRS. STALLING. SORRY THAT THIS SHOULD HAVE HAPPENED IN YOUR HOUSE. HE WAS AN EPILEPTIC...

STALLING'S THE NAME, BUT THAT'S NOT IMPORTANT. HAVE A MAN COME IN MY COTTAGE. DOCTOR, YOU MUST COME RIGHT AWAY!

WELL, COULDN'T YOU JUST COME AND HAVE A LOOK? YOU'RE NEW HERE... WE DON'T KNOW WHERE TO GET ASSISTANCE.

AN EPILEPTIC? NO
EPILEPTIC I'VE HEARD
OF EVER DIED LIKE THAT!

HE WAS SUBJECT TO
FITS, THAT'S ALL I KNOW!
I REALLY CAN'T SAY ANY
MORE...

HOWEVER, I KNOW NOW
DISMISSING THIS MUST BE
SO SOON AFTER YOU'VE ARRIVED
IN. PERMIT ME TO TAKE CARE
OF THE ARRANGEMENTS...

WITH THAT, FAIRBANKS LEFT, BUT
SECONDS LATER...

HARRY:
WHO'S THAT?

WITHOUT A WORD, THE ORIENTAL
TOOK THE CORPSE OVER HIS
SHOULDER AND DEPARTED...

MUST BE ONE OF FAIRBANKS'S
SERVANTS, I SUPPOSE! HE'S
EFFICIENT, EVEN IF HE DOESN'T
HAVE ANY FEELINGS...

THE FOLLOWING DAY, FINDING
ONLY ONE OF THE
ARMCHAIRS AT
THE GUARDIAN

HAPPILY, MR. BAY, JOYS OF THEM! BUT
THEY WOULDN'T COME HERE, BECAUSE
OF WHAT HE'D DONE OF. THEY CALL IT THE
BLACK DEATH.

YOU STAY, A BAY. I WANT
TO GET BACK TO THE COTTAGE.
I'LL BE ALRIGHT...

CAN I INVITE YOU BOTH
IN FOR A LITTLE
REFRESHMENT?

WHERE'S EVERYONE ELSE, MR. BAYLEY?
HE MUST HAVE HAD OTHER FRIENDS...

IN A PRIVATE ROOM AT THE BACK OF THE INN...

SAILED THE WORLD
IN MY TIME, MR. STALING...
I'VE SEEN DEATH IN ALL
THE FORMS; I THOUGHT
POSSIBLE, BUT NOT THIS!
SHE I DON'T WANT ANY
THING TO DO WITH...

BUT YOU KNOW SOMETHING
DON'T YOU? YOU KNEW MY
BROTHER. HOW DID HE DIE?
THE SAME WAY?

I REALLY DON'T KNOW... THERE'S NO
DOCTOR HEREABOUTS... THE CROWDER
COMES ONCE A MONTH AND
ACCEPTS WHATEVER
CAUSE OF DEATH
HE'S TOLD...

HATE TO
ADMIT IT, MR.
BAYLEY, BUT I'M
FRIGHTENED.
I WANT NO
PART OF IT...
AND I'VE
NOTHING
MORE TO SAY
ON THE
SUBJECT...

PLEASE, MEANWHILE, WHO KNOWS
ANOTHER SURPRISE... AND ANOTHER
STRANGER...

OH, DEAR! I'D HOPED TO FINISH
BEFORE YOU CAME BACK! THE DOOR
WAS OPEN... AND I WANTED TO DO
SOMETHING NICE TO GIVE
AWAY THE UNHAPPY
MEMORIES...

THAT'S VERY
KIND... BUT WHO
ARE YOU?

I'M ANNA FAIRBANKS...
WE'RE YOUR NEAREST
NEIGHBOURS! DO COME
OVER AND MEET US!
...SOMETIME?

ANNA FAIRBANKS:
I'VE MET YOUR FATHER
...AS FOR GUNNER...
WELL, ALRIGHT, WE'D
LOVE TO COME...



BUT THEN...
ANNA: WHAT ARE YOU DOING HERE WITHOUT MY PERMISSION? FORSAKE YOU?
SURELY ANNA DOESN'T NEED YOUR PERMISSION TO GO OUT, DOCTOR...

PLEASE DO NOT INTERFERE IN MATTERS WHICH DO NOT CONCERN YOU, MRS. SPALDING.



BUT I THINK IT DOES CONCERN ME, DOCTOR. AN ANNA CAME HERE TO INVITE MY NEIGHBORS AND TO DINNER TONIGHT...

SEE... I VERY WELL FEEL OBLIGED TO STAND BY MY DAUGHTER'S INVITATION... BUT NOW WE ARE LEAVING...



AND SO, THAT EVENING...

A DELICIOUS DINNER, DOCTOR... BUT WHY DID ANNA NOT JOIN US?

ANNA IS BEING POWDERED, MRS. SPALDING. SHE WILL JOIN US SHORTLY...



A AND THEN...



AM YOUR GUESTS ARE HERE, ANNA! PERHAPS YOU WOULD CARE TO SHOW MRS. SPALDING YOUR PICTURES I WISH TO TALK TO HER WIFE IN THE LIBRARY...



CERTAINLY, FATHER... IT'S THIS WAY, MRS. SPALDING...

MANY'S THE TIME I'VE REGRETTED MOVING HERE MYSELF... THIS IS NOT A HEALTHY AREA, MR. SPALDING. CONDITIONS ARE PRIMITIVE, AND IF YOU HAVE TO LEAVE YOUR WIFE TO JOIN YOUR REGIMENT...



B BUT FRANKLIN REFUSED TO BE DRAWN, AND BEFORE SPALDING COULD QUESTION HIM FURTHER...



THE MUSIC IS STRANGE AND TANGLED LIKE THE SPALDINGS, WEAVING MORE EXOTIC PATTERNS AS THE MINUTES PACE...



NO! NOT THAT MUSIC! YOU SHALL NOT PLAY THAT MUSIC!

GET OUT OF MY SIGHT, YOU LITTLE...
THINK WE'D BETTER LEAVE, DOCTOR FRANKLIN.

AND SO...



AND SO, INSTRUCTING VALERIE TO STAY LOCKED IN UNTIL WE RETURNED, NARAY SPALDING STEPPED OUT INTO THE NIGHT... A NIGHT MADE ALL THE DANGER BY CONVERGING CLOUDS AND A THUNDER OF RAIN...



THE FOLLOWING DAY STARTED MORE CHEERFULLY...



TOM BAILEY! THIS IS A PLEASANT SURPRISE!



BUT AS BAILEY LEFT, IT BECAME APPARENT THAT HIS VISIT WAS MORE IMPORTANT THAN IT SEEMED...



OF COURSE, THOSE MARKS MIGHT HAVE NOTHING TO DO WITH HIS DEATH... BUT THERE IS ONE WAY OF FINDING OUT...



AND SO THEY STEPPED BACK INTO THE COLD, DRAINING NIGHT... A NIGHT WHICH HAUNTED SPALDING'S REMINDERS PERFECTLY...



KNOW THIS THUNDERSTORM... BUT IF YOU'LL LIKE TO START ON YOUR JOURNEY, I'LL PUT PETER BACK AND COVER HIM UP...



AS YOU SAY, TOM... THE SOONER THIS IS DONE THE BETTER...



FINALLY, WHEN THE LAST COFFIN-HOLE HAD BEEN FOLDED, SCREECHING FROM ITS PLACE AND THE LID RAISED...



THAT SETTLES IT, THEN... I'VE SEEN MARKS LIKE THAT BEFORE... I'VE ONLY SEEN THEM ONCE... IN INDIA... MARK WAS BITTEN BY A KING COBRA...

IT DOESN'T SEEM PROBABLY...NOT HERE IN ENGLAND...

THAT'S AS MAY BE...LISTEN, YOU GO HOME! YOU'VE HAD ENOUGH FOR ONE NIGHT! I'LL CLEAR UP HERE...

THE RAIN HAD STOPPED BY THE TIME SWALLING RETURNED HOME...BUT EVEN THEN THERE WAS TO BE NO REST...

THANK HEAVEN YOU'RE BACK SAFELY! THIS MOVIE CAME WHILE YOU WERE OUT. HURRY! SOME ONE PUSHED IT UNDER THE DOOR...DON'T SEE HOW...

ADDRESSED TO ME? BUT WHO...?

THIS TIME SWALLING MADE NO ATTEMPT ON THE FRONT DOOR...

DON'T LIKE DOING THIS BUT THE ONLY PERSON I CAN THINK OF WHO'D THREATEN ANNA IS HER FATHER...

ONLY INSIDE HE GAZED VALENTINELY THROUGH THE DARKNESS...

AS HE DISCOVERED THE SECRET, A JAGGED WHISTLING SWEETENED HIS WHISPERED CALL...

WHAT WERE ARE YOU?

THEN, AS SWALLING EXTENDED ONE OF THE ROOMS...

THESE MUST BE ANNA'S FEET! I SUPPOSE THE CAGES BEHIND THE SMALL THOUGH...

SO DIABOLICALLY NOT IN WE'LL I CAN HARDLY THINK / WAIT...WHAT'S THAT SCREAMS ME...

SSSSSS!



FIFTEEN HOURS PASSED IN PEACEFUL SLUMBER... YET THAT DID NOTHING TO SMOTHER THE IDEA FOREMOST IN VALERIE'S MIND...



A NATURAL TYPICAL SPRING BUBBLES HOURLY IN THE CAVERNOUS COLLAR... AND THROUGH THE STEEL...



BUT BEFORE THE BLOW COULD AS STRUCK...

GET OFF ME, YOU DEVIL! I HAVE TO DO IT...

IT'S THE MALAY SERVANT... TRYING TO PROTECT ANNA...



SURPRISED BY THE FIRST ATTACK, FRANKLYN FROUGHT BACK WITH ALL THE STRENGTH OF THE DEMERITED... HADN'T REMEMBERING WHERE HE WAS OR WHAT HE WAS DOING...



THEN, WITH A FINAL EFFORT...



AAUGH!



EEKKK!

WHAT THE DEVIL? MRS. SPALDING...



FRANKLYN WAS SURPRISEDLY QUICKLY, AND BEFORE VALERIE COULD REACH THE DOOR...



"AH, NO, MRS. SPALDING, I'M SORRY, BUT I SHALL HAVE TO ASK YOU TO STEP INTO THE LIBRARY..."



LET ME GO! WE'VE GOT TO GET OUT OF HERE! WE'LL BE DEAD TO DEATH! I AND ANNA...



WITH A HEAD OF CALAMAGROSS, FRANKLYN UNFOLDED A TALE OF WISDOM...



ANNA, YOU KNOW THAT THING... DOING DOUBLED UP TO ANNA, THEY DID THAT TO HER, TO PUNISH ME...

(THEY TALKED)

THE SNAKE PEOPLE OF BARNES... AS YOU KNOW, MY THEOLOGICAL STUDIES TOOK ME TO MANY PARTS OF THE WORLD... INVESTIGATING STRANGE CULTS, ROOTING OUT THE TRUTH ABOUT THEIR MAGIC POWERS...

I FOUND THEM... AND THEN ANNA DISAPPEARED. WHEN SHE REAPPEARED, SHE WAS ONE OF THEM! A - A WOMAN REPTILE... IT WAS THEIR WAY OF REVENGE. EACH WINTER SHE FEEDS HER SKIN... AND... FEELS...

BUT NOW I HOPE YOU WON'T MIND MY LEAVING YOU, MRS. SPALDING, I HAVE ONE OR TWO THINGS TO DO...



BUT THE FORT... YOU'VE ASKED... YOU CAN'T LEAVE US HERE...

OH THE FORT... I WILL KEEP ANNA FROM HERE AFTER THE WAR... YOU KNOW? GOODNIGHT, MRS. SPALDING.



AND WITH THAT, THE DOOR CLOSED, THE KEY TURNED OF THE LOCK, AND THEN...



AAAAUUUGH!

BEFORE VALERIE COULD ABOVE, THE KEY TURNED ONCE MORE, HER HOPES ROSE... AND DIED IMMEDIATELY...



ANNA, IT'S ME... I'VE GOT TO GET OUT OF HERE...



DOCTOR FRANKLYN?

SNAKEMAN!



NO LONGER HUMAN, ARINE MOVED INTO THE ATTACK...PAYING NO ATTENTION TO THE SUDDEN THUNDEROUS POUNDING ON THE FRONT DOOR...

Spencer /

IN HERE!
HELP ARE
PLEASE...
DANGER!

YET WHEN VALERIE CALLED OUT, THE THING THAT ONCE WAS ANNA LASHED OUT...

1986年

~~SECRET~~

BUT THEN... MRS. SPALDING / HEARD
ON / YOUR HUSBAND WILL
BE WITH YOU IN A MINUTE.

See...
GOLD...

WAVES OF COLD AIR RAINED THROUGH THE SHATTERED WINDOW, BATTERING AT ANNA LIKE PHYSICAL

NOV 20 1980

THEN...  YEAH! COME ON...
WE'VE GOT TO GET
OUT OF HERE!

DATE: 11/11/2011

C-CO₂
— acid
C-CO₂H

WE'LL HAVE TO LEAVE
HER. THERE'S NOTHING
WE CAN DO FOR HER.
ANYWAY! BUT ARE YOU
ALL RIGHT?

SHE HIT HIM
BUT IT DOESN'T
SEEM TOO BAD
PET HER FATHER
DIED ALMOST
INSTANTLY.

THEY AT LAST THEY
WERE OUTSIDE, THANK
POLICE BREATHING IN THE
COOL NIGHT AIR...

WHAT DID YOU DO TOMMY
WHEN I GOT IN THERE.
SHE...IT WAS JUST LAYING
THERE. CALLED US...

LET THE COLD AIR IN
NO TROPICAL SNAKE
CAN TAKE THE COLD...
THEY JUST GO DOWNSTAIR
JUST AS WELL, TOO...

WHEN THEY ARE MOVED
THE DISTANCE AHEAD...

I CAN'T UNDERSTAND IT! SHE BIT ME... WHY WASN'T I KILLED?

YOU'RE LUCKY SHE FOUND HER FATHER FIRST... AND USED UP ALL HER VENGEANCE ON HIM! A HAKE CAN'T BITE TWO PEOPLE! THAT BUCKLE'LL HURT FOR A WHILE, BUT YOU'LL BE ALIVE!

THEN THERE WAS NOTHING TO DO
BUT ASK HIM: "LOOKING
BACK, WOULD YOU GO SIFTING
THROUGH ALL THE NOISE WHICH
HAS NOW BECOME A FORMAL
SILENCE FOR THE DISAPPOINTED....AND
WELL KNOW THAT WITH THAT
CLEANING SLICE THE REASON
WAS OVER....FOR EVER...."

Media Macabre

FILM SCENE news

Kung Lee

Christopher Lee portrays David Carradine in the Israeli and British-made, dollar-backed production of *The Silent Flute*. This should have been Bruce Lee's Hollywood starring debut, the entire concept of the film was written by the little dragon himself and his intended co-star, James Coburn.

Carradine describes the project as being very deep, and very important. "It's a fantasy. A mystical martial arts adventure. The action itself is mystical. You have to understand that the whole idea of martial arts is to achieve enlightenment. Karate is only 50 years old, while kung fu is older than Buddhism—that's about as mystic as you can get. The film's mysticism, therefore, is enormous."

Sixteen Faces of Sybil

Our own nomination as the best—the truest, most real—horror film of 1977, ren off with all the big prizes at the usually less-than-distinguished Virgin Island film festival. We refer to *Sybil*—a two-part TV movie in America, now being sold around the globe in theatrical form. At St. Thomas island, the movie received awards for *Best Film*, *Best Director*, *Best Actress*, *Best Supporting Actress*, *Best Music*, and *Best Editing*.

It is a horrendous account of *Sybil*, a girl suffering from multiple personality. Joanne Woodward plays the psychoanalyst unhooking *Sybil*'s muddled mind (it's actually a two-hour film) inspired casting, of course, as it was Joanne who first brought multiple-personality to the screen in *The Three Faces of Eva*.

But Eva has nothing on *Sybil* (Sally Field)—she becomes so fewer than sixteen different people... including two males. A staggering story: a brilliant film (though the book, as usual, is even better), and an unforgettable hour-de-force from young Sally Field in the title role. By comparison, all the usual exploitative psychological drama rip-offs look very sick indeed.

David Carradine teams up with Christopher Lee—Robert Carradine, the youngest of the clan, is moving in too. He shares top-billing with Jon (son of Robert) Methman in Canada's creepy tale of the recent New York power failure: *Blackout*.

The plot, as *Media Macabre* regulars will know, has a bunch of mentally deranged prisoners en route to prison hospital escaping

Abby—the 1974 black version of *The Exorcist*. Mid-America Pictures made the movie, AIP released it. Both had the very devil to pay for it. Or 'an undisclosed sum' is how Warners preferred to enounce it. Warners also won the further stipulation that Abby (played by Carol Speed) would never be re-issued without their permission.

One really wonders what all the fuss is about, considering the various Italian Exorcist-exploitation movies. Girdler's low budget film, Abby, was far more an unwitting black comedy than a black Exorcist. (Kinsella, alias William Marshall, had the Van Sylow role.)

As one London critic said at the time, the voice of Abby's demons sounded more like Mr. Mega at the wrong speed. Still, considering the disappointing *Exorcist II—The Heretic*, Warners probably need every cent they can get.

Horrific Bad News

... but true, that there is a sudden and disappointing lack of horror movies in production. The reason for this, of course, is *Star Wars*. Everyone's still clamoring about the Lucas bandwagon. All the independent companies who usually begin to make their names with horror films are switching over to one inter-galactic form of sf or another—which is not necessarily as good as it may sound. As I'm sure we'll soon see on our screens.

It's happening in TV as well. Logan's Run may be dead already in the States, and *Blake's Seven* still-born on BBC-TV, but Jack Webb's U.F.O. will quickly replace them. Plus *Spiderman*, *Dr. Strange* and (from Bionic Woman creator Kenneth Johnson) *the Hulk*.

Horrific Good News

Once again, therefore, we must say: thank heavens for Stanley Kubrick. While the rest of the world are years behind him and endeavoring to catch up, Kubrick has the best-running supernatural film currently in production—*The Shining*, from a



For another lesser horror movie, *A Kind of Magic* to make best last year's, noticed *The Savage Eyes* (not to be confused with *The Killer Eyes* or *The Deadly Eyes*). In addition to the confusion, *Seven* Allen's recent movie, *Seven*, also gets theatrical release in Europe. The more are of course... less!

Spaghetti Frankenstein

It took them long enough, but the Italians have finally made their version of *Young Frankenstein*. Joke for joke; if not exactly satirical point by satirical point. The venture is called *Frankenstein—Italian Style*. But Mel Brooks can relax, it provides very little competition.

In fact the only place where the 80-minute movie is proving anything of a success is... Bangkok. (There seems to be a message in that statement somewhere.)

Carradines Three

While trashy old John Carradine lugs around, non-stop, from horror film to horror film, and

their paddy-wagon when it crashes with a live-bender in the middle of the sudden lights-out. They then make their way into a tower black and tempest such various stars as Joe Alwyn, Jean-Pierre Aumont and Ray Milland. Also involved in all this amazing mayhem: *The Men From Atlantis*' beautiful companion, Belinda Montgomery.

Exorcism Settlement

"Warner Collects" ran the headline in *Variety*. So, what's new about that...? Well, this time, it was not another box-office record, golden disc or smash-hit paperback book, but a final and "satisfactory" settlement in Warner Brothers' suit alleging copyright infringement over director William Biele's film,

Media Macabre

new back by Stephen (Carrie) King and starring Jack Nicholson. Meanwhile, is another part of Britain's suddenly - becoming studios production is under way on *The Legacy*, co-starring Sam Elliott and Katherine Ross. The only other top - notch terror winners we know of are Milton Subotsky's *Quadrangle* and Australia's *The Last Wave*, written and directed by the excellent Peter Weir, who made *Picnic At Hanging Rock*. Richard Chamberlain headlines this extraordinary look at Aboriginal occult culture. Co-starring with Chamberlain is David Gulpilil, the Aboriginal actor from Nic Roeg's masterly *Walkabout*.

Upcoming Disasters

Otherwise, the current mainstay of horror on screen is merely a continuation of the disaster genre. With films like *Avalanche*, *Piranha*, *Meteor* and *Warheads*. Nothing much to get concerned about in that 'apic' list.

Stellar Mud-packs

British director Ronald Neame seems to have succeeded Cecil B. De Mille as the man who can move mountains in movies. . . . Neame it was who, with a generous assist from Irwin Allen, turned a cruise-liner upside down for *The Poseidon Adventure*, and created havoc with a man-made sea. All good training for his latest film, *Water*.

For the princely sum of half-a-million dollars, Neame drags one million pounds of mucky stuff all over Sean Connery, Natalie Wood, Henry Fonda and the rest of the cast trapped in a subway disaster sequence. Even so, that still works out to be less than the most expensive set in recent Hollywood years—King Kong's wall.

Return of The Thing

Latest news from the re-make division, Hollywood central . . . Producers David Foster and Lawrence Turner are re-working Howard Hawks' 1953 film, *The Thing From Another World*.

The story, stemming from top of writer (and indeed, editor), John W. Campbell Jr's *Who Goes There?* Let's hope they adhere more strongly to the (superior) original concept.

The action takes place (or took place, circa '51) during an Arctic expedition, when an alien from another planet is, quite literally, dug up.

While all too easy to make fun of today, it was a great movie in its day. Let's hope it remains so. Come to that, let's hope the new

Zombie, The Leopard Man did late last year, aged 72.

Director son of a director father (Maurice Tourneur), they both emigrated to America in 1913. Jacques started his career assisting his father first as a script clerk and later player. After farming director in 1939, his other films included *Night of the Golem* and *A Comedy of Terrors*, plus Bart Lancaster's *The Flame and the Arrow*, *Oye of Glory* (which marked Gregory Peck's debut) and many



*Opening from Milton Subotsky's **David & Goliath** Productions: Basilien—A childer starring Goli Robertson, Jean Somers, Jenny Agutter, David Ward, Ron Mervin, Floss Robson and Judy Gerson. Full behind-the-scenes featuring coming to N&N zone.*

writers retain one of the greatest lines in cinema. When *The Thing* finally shows itself, one of the Polar explorers takes a glance at the eight-foot high vegetable and exclaims: "My God! An intellectual carrot!"

Obituary

Sell news this issue is that Jacques Tourneur, macabre master of the 1940s RKO films (*Cat People*, *I Walked With A*

man-eat-horror films. He later moved over to television and retired in 1966.

Peter Sellers S-F

A surprise entrant for the of stakes this year—Peter Sellers. His quite hectic '78 schedule includes a working visit to India to play a Bengali businessman in *The Alien*.

"A beautifully written science fiction story—and simple," says Sellers, who announced he was

going to make this movie back in 1965. That's ten years, three *Pink Panther* re-makes, two wives and a couple of heart attacks ago. . . . Three days. Sellers who has a pace-maker fitted to his ticker, calls himself "a partly biotic man".

Cartoon Capers

After *Batman*, *Sagmen*, *Spiderman*, *Milk* and the *Topch*, plus all the other cartoon heroes lately undergoing hawes re-education in cinema and TV film, guess who's next. . . ? *Dick Tracy*, so less. Via the *Car Wash* producer Art Linson and the *Alpha* *Bobby* and *Rose* director Rayd Matus. Their Paramount film pits good old *Dick* and his two-way wrist nado with the *Halloween* Gang, circa 1941. More news next month!

Comeraward

Better late than never. The British Society of Cinematographers top award for the best cameraman of 1976 was finally presented a few weeks ago. The winner was Gil Taylor for *The Golem*. At 63, Gil has been in British movies for 48 years. He's the first choice in Britain of directors like Hitchcock (*Frenzy*), Polanski (*Repulsion*, *Cul-de-sac* and *Macheth*), Dick Lester, Peter Brook—and Kubrick who used him on *Dr. Strangelove*. And he'll obviously win the 1977 award as well. He shot *Star Wars*.

Best of '77

According to *Screen International* (the thinnest equivalent of *Variety* in show-business trade papers) the number one box-office attraction in Great Britain during 1977 was *The Spy Who Loved Me*. *Sinbad and the Eye of the Tiger* ranked 5th, followed immediately by *The Golem* and *King Kong*. *Jaws* came in at unlucky 13 and *Exorcist II* was 18, beating *Carrie* into 19th place. . . which we find hard to believe!

Tony Crawley

Media Macabre

BOOK
news

THE DOCTOR WHO MONSTER BOOK and THE SECOND DOCTOR WHO MONSTER BOOK

Since 1963, *BBC-TV's Doctor Who* has been running successfully as television for over 35 years. Premiering on a Saturday evening, November 23, with the first episode *The Ancestor Cell*, the series has never failed to please the following of 8 million viewers with its imagination and lively stories.

It was veteran actor William Hartsell who personified the "Time Lord" and helmed such curious creatures as the "Zoids," the "Gymerans" and the smashingly popular "Droids." After 15 years, it seems that the good Doctor has set foot on just about every planet in every galaxy and has been present at every time in Earth's history and future. He has also appeared in those artistically separate incarnations portrayed, in turn, by Patrick Troughton, Jon Barrow and Tom Baker.

The creatures, aliens and monsters that Doctor Who has encountered during his travels and adventures are all preserved and recorded in Target Books' *The Doctor Who Monster Book* (64 pages, 50p) and *The Second Doctor Who Monster Book* (52 pages, 70p). Pardon me for this one—but these books are something of a *Monstrous* classic. **W**

The first book (which also features a pull-out colour Minster poster) includes a brief history of the Doctor—taking the character through the four

Vowel poems up to Tom Baker—and then goes on to examine the beautiful alien life-forms that have given the Doctor inimitable problems during his mission.

The "Soloids" must be the sweetest, tamest, and persistent of all the villains that have appeared in the series. The Doctor first encountered the "Soloids" on the planet Skaro, in *The Great Planet Adventure*, where they were actively in conflict with a benevolent race, the Thals. They turned up again in *The World's End Adventure*, in *The Excitement Adventure*, *The Power of the Soloids*, *The Day of the Soloids*, *Frontier in Space*, *Planet of the Soloids*, *Death in the Soloids* and *The Runners of the Soloids*.

The "Cybermen" run a close second in being the Doctor's most deadly enemies. These silver-suited devils of death, who have developed over the years into emotionless robot figures, have been featured in several occasions, in *The Tomb of the Cybermen* adventure, *The Whirl in Space* adventure, *The Invasion* and *The Revenge of the Cybermen*.



"The Wonder" (played with delicious sill by the late Nigel Druce) is the Doctor's third arch-enemy. This renegade Time Lord has featured in the *Tarar* of the *Darius* adventures (dealing attacks by grotesque photo duplicates). *The Wind of Evil*, *Claws of Axos*, *Entropy in Space*, *The Dæmons* (which included a living paragon), *The Sea Devils*, *The Time Monster* and *The Deadly Assassin* (where he conducted his villainy to "victory") enter

Among the more familiar characters that have appeared is the series only once or twice but appear in the book. There are the "Joe Wheaton", "Aggie" (the married beast in *The Game of Politics*), the "Annie" in *Game of Love*, the "Zephyr" (of *Powers of the Spirit*), the "Zephyr" (in *Interiors of the Zephyr*), the "Marilyn Wheaton" in *The Game of Marriage*, the "Eve"

sold" (from *The Seeds of Change*), and "Wang-Ching" (in *The Palace of Wan-Chang*).

The second book deals mainly with Tom Baker's Doctor Who, and covers the adventures of Arden through to *The Talons of Weng-Chiang*. His counterparts—Harry Sullivan, Sarah Jane Smith and Leslie—are also discussed in a separate section of the book.

The emphasis with both books is on the photographs of the members and would themselves, there are well over 100 photos spread between the two books, with some good colour material in the second one.

If you sit an old Doctor Who fan, these books are a treat. If you don't watch the series, then a scan through these books may make you want to look in on the show sometime—you could end up being a fan.

TV



MONSTERS OF THE MOVIES

Monster movies have always maintained a strong fascination for the younger set who have only been allowed to see a few of these "special", dubbed films. Those who have grown beyond the point of "wonder", and who by that time are more familiar with the film-makers' art, somehow lose that sense of English magic that the *Monster* film once inspired.

Almost every follower of the Fantastic Film, one could state with fair accuracy, experiences a special feeling of high anticipation during their juvenile years when a new (or even re-issued) Hammer film turns up at their local cinema. This feeling is a combination of the excitement of being scared by what you are about to see, and the thrilling terror of crossing over into that taboo territory of the "adults-only" horror movies.

It is during these years that the

Ferrer like became a dedication almost happen addition, first of all there is that trial of nerves involving admiration in the cinema, because you are under the mystic age of 16, but somehow you make it—then comes the actual viewing of the great film itself, which holds so many treasures and shocks that nothing will ever prevent you from seeing it, while your admiration has risen to top-speed in a matter of moments.

There are the poses that Forest fills out that spell out you—the poses that you call the characters you see on the screen *Monsters*. It is the adventures of these Monsters that you follow, you become familiar with their bizarre appearances, and you know their names and habits by heart. For the pursuit of these pleasures, a directory of humanoids joins *Monsters* in now available from Control Books, *Monsters of the Movies* (35 pages, \$4.95), program and written by Neil regular Denis Gifford—who, as a long-time author, is certainly no stranger to the world of the comic-book.

The book starts off with the **Affiger People** and completes itself with "The Zombie," the earliest film listed was made in 1918 (Colbert et al., Caligari) and the most recent in 1970 (Garcera Escorial). Each category relates the initial role of the particular Monster and is accompanied by a full-page photo of the Monster itself. Being a historian, for the record, doesn't it mean he'll be wrong about many hairy movies, it is not like *Squidville*, *Phantom of the Opera*, or *The Walking Dead*.

Monsters of the Motion offers you yourselves ("Teenage Werewolf"), "The Werewolf of London" and "The Wolf Man", romances ("Barbaric Gold"), "Gorilla", "Ghost Forge", "Greatest Show on Earth" and "Werewolf"), upon "The Age Man", "Dog Snag" and "The Wild Women"), and many, many more hideous Monsters. The classic material is also listed here, The Bride of Frankenstein, Dr. Jekyll and Mr. Hyde, The Fly, Frankenstein, The Hunchback of Notre Dame, The Invisible Man, The Phantom of the Opera, White Zombie, and The Woman.

For those who enjoy the adventures of the screen Monsters, and those who are just starting them, this book will help introduce and re-live their monstrous careers of madness.

II

LEGEND OF AND MONE



A Special Preview by Tony Crawley
series of major earthquakes shatter
the world. A new ice age seems to
be beginning. The world is approach-
possibly its final crisis.

Around Mount Fuji in Japan, sum-
mer turns rapidly into sudden autumn.
The mountain peak is capped with snow—
remarkably early. Things are happening in
the five lakes which had formed around
Fuji during its last eruption, eleven cen-
turies ago. There are strange developments
in the huge impenetrable forest of Aka-
gahara, exposed to the lakes by the vast
lava field.

Bats gather during daylight hours. Cen-
tipedes increase in numbers. The temperature

of the Lake Sai waters is suddenly extra-
ordinarily high. Eels appear in people's
beds. A couple out on the lake in a pedal-
boat simply disappear; one body only is
recovered—the face stricken with abject
terror.

On a lonely, dark road, a horse runs
crazily past a girl on a bicycle. Then, in the
blackness ahead, she hears a thud. The girl
finds the animal dead—decapitated. And
the gloomy area around the odorous sight is
trampled flat.

In a nearby village, an old crane recounts
ancient legends about the dragons of
yore.

Only one young geologist seems to
appreciate what is happening. The recent

shuddering changes in the earth's crust
around the Fuji volcanic zone match—
exactly—the predictions of his long-dead
biological father. That such cataclysmic
conditions would unearth, reawaken the
dinosaurs in and around Lake Sai... and
bring about hell on earth!

This is the big one from Japan this year.
The "highest budgeted" production in the
thirty-year history of Tokyo's Toei Studios.
Until now, Toei has been, perhaps, best
known in the Western world for their
Hollywood tie-ups in making *Tora, Tora,
Tora* and *The Yakuza*. Also on current
release from the same company is the
animated sci-fi film, *Space Cruiser*.

Director Junji Kuroki's *Legend of*

DINOSAURS VS. MONSTER BIRDS



Dinosaurs and Monster Birds is disorienting. Mixing the kind of *Towering Inferno* carnage with King Kong, *The Creators From The Black Lagoon* and Ray Harryhausen-style effects. With a Japanese slant.

The film's dinosaurs eat everyone in sight. (Well, they *have* been starving in liberation for a long while.) A gigantic egg begins to hatch—enter the monster birds, pecking everyone else to appalling death. In similar fashion, the modern media swoop in on Lake Saru, helicopters and TV and film cameras ready to record the emergence of *The Monsters of the Century* . . . but they're chased off by a mammoth pterodactyl!

And so to the climax—the long-necked

dinosaur vs. the pterodactyl.

Despite the considerable amount spent out on the movie—shot in Toconoco, of course—the Toei Company play it very low-key where the creative team is concerned. Perhaps egos are not to be bothered up in Tokyo film circles.

We have, though, been able to glean a little more information than was at first forthcoming. For instance, we know that Tetsuhiro Watanabe and Nobuko Sawa play the geologist hero and his female companion, as underwater-photographer ace Tsuru Shōtarō Hayashi and Tomoko Kiyoshima, among others, and up pecked, bitten, gnawed, hacked or swallowed to death.

Iguro Masaru wrote the script. Director Junji Kuzaki, unknown to us, is described for us as 'one of the most popular directors in Japan.' But the virtual lynch-pin of the whole enterprise, the special effect team, is written off, in a note to us from Toei, as being: Shokujō Shōriki and his staffs.

Judging from these pictures alone Shōriki and his team deserve a trifle more credit than that.

The two and a half million dollar *Lagoon of Dinosaurs and Monster Birds* will be officially unveiled at the 1978 Fantasy Film Festival in Paris. Whether Toho Studios *Godzilla* can stand up to this new (Japanese) competition, time alone will tell.

The Mighty

Review by Tony Crowley

Anything Merian Cooper could do, Dino de Laurentis can do better.

Oh yeah? Well, that was the idea.

Okay, take two . . . Anything Dino de Laurentis can try and do, the mighty Shaw Brothers of Hong Kong can do better . . . Maybe!

They're sure trying, anyway. With their own version of old King Kong. Stuck, thus far at least, with the rather unwieldy title of *The Mighty Peking Man*.

Peking Kong would be much better.

Except that our new slant-eyed Kong (and that's no racial slur; this monster does come complete with an Oriental eye make-up job) stems from the bowels of the Himalayas and wreaks — not to say wreaks — his havoc around the jungles of India.

As befits the screen awakening of any monster worth his hydraulic system, it's Mother Nature who arranges his alarm call. An earthquake blasts this fellow out of his deep sleep. No wonder he angrily

tramples down a few jungles — and the residents therein.

For reasons which escape us, he's dubbed the Mighty Peking Man. No doubt, something to do with the HK \$5m budget, or the by now obvious fact that man is the greatest beast on this planet.

Ku Feng plays the thumping tycoon type — soon at odds with our explorer hero, Li Su-sien, who insists the animal be safeguarded for scientific research alone. No way, says the man with the Hong Kong dollars up every sleeve . . .

His is no simple expedition. The party have to hack their way through impenetrable forest, scale high cliffs and traverse dangerous marshes. To say naught of the various killer tigers, snakes and elephants (yes, killer elephants) en route. All of which tends to cut down the group more than somewhat. Actually, their worst adversary is the script. But no matter.

When our explorer-hero finally meets the monster — he has to be saved from vicious attack by the sudden arrival of a



Peking Man

jungle girl. This is Swiss-born blonde Evelyn Kruff as a lady named Ah Wei. Very Ah indeed in her Raquel Welch hand-me-downs from *One Million Years B.C.*

The tycoon has his way. The beast is captured and put on show at the Hong Kong Stadium. Evelyn finds Li cuddling his previous paramour and runs off in tears. For herself, and indeed, at the televised pitiable plight of her gigantic jungle pal in the arena packed with strutting-bug-journales.

She then falls into the only embrace of Mr. Money Bags. And it's when the beast sees his captor trying to force his dollar-lined attentions on Evelyn that he goes berserk and breaks his pearly chains. With one bound — he's free. Rushing to the girl's defence. Crashing through the streets of Hong Kong. Trampling buildings and citizens underfoot. Sweeping aside flyovers and anything else above his hairy knees.

So begins the ultimate sci-fi. The cops and the army vs. The Mighty Peking Kong — by now snap Hong Kong's tallest

building, the Cornuaght Centre . . .

Together again, hero and heroine rush to his aid. Seeing Evelyn is okay, even apparently happy, highly smitten with her young explorer, the beast cools down.

He doesn't climb down, though. Euphemistically or otherwise. But he fills, all right — the victim of civilisation, immense gunfire and a ton or two of TNT in the platteroom of the Cornuaght Centre.

And so, the Mighty Peking Man is . . . longed. Again.

Tacky or not, this is the climax that gets you every time . . . no matter how many countries repeat Merian Cooper's winning formula of '32. Director Ho Meng-hui wants all your tears, though. So the girl, Ah Wei, proves a victim of all that gas power as well. All together now . . . Ah! In our (international) version, anyway; he lives to fight another day in the Asiatic version.

Apart from the odd Disney toy in the model streets, Hong Kong's Kong — is a mighty creditable effort. Certainly, not much worse than Dino's folly.



THE FILMS OF PETER CUSHING

Way back in Hoff 1, we printed a Christopher Lee filmography. It was so informative and complete, that even now, over two years later, we still receive letters of praise about it. So, following last issue's interview with the Gentleman of Gore, Peter Cushing, we now present another of our highly acclaimed filmographies.

Special thanks on this one going to David Whitehead for his generous assistance.

CINEMA

YEAR	PRODUCTION COMPANY	DIRECTOR	ROLE
1938	Edward Small/United Artists	James Hogue	Creditor Officer
1939	Edw. Small/United Artists	Alfred Goetzline	Student Leader
1940	RKO Radio	George Stevens	Joe Shand
1941	RKO Radio	John Wilson	Robert Post
1942	Republic	John R. Austin	Charles Brent
1943	MGM	John Hodge	Lieutenant
1944	MGM	Paul Benoit	Chief of Staff
1945	MGM	Paul Benoit	Inspector
1946	—	—	Teacher
1947	Two Cities/Theatrical	—	—
1948	Republic	Charles O'Connell	Student
1949	Republic	Michael Gordon	Miner
1950	Republic/English Lion	John Huston	General Semple
1951	Warner Bros.	—	—
1952	Warner Bros.	—	—
1953	Warner Bros.	—	—
1954	Warner Bros.	—	—
1955	Warner Bros.	—	—
1956	Warner Bros.	—	—
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2015	Warner Bros.	—	—
2016	Warner Bros.	—	—
2017	Warner Bros.	—	—
2018	Warner Bros.	—	—
2019	Warner Bros.	—	—
2020	Warner Bros.	—	—
2021	Warner Bros.	—	—
2022	Warner Bros.	—	—
2023	Warner Bros.	—	—
2024	Warner Bros.	—	—
2025	Warner Bros.	—	—



THE REPTILE

Feature by Alan Frank

By 1966 Hammer Film Productions were firmly established in their Bray Studios. Much of the back lot was covered with standing sets that, with the minimum of effective adaptation, could be employed for a number of different productions.

Anthony Nelson-Keyes was not only acting as the producer of individual movies but was also in charge of the running of Bray Studios. So, when Sir James Carreras, then head of Hammer, had the idea of maximising the use of the studio's facilities by making four films a year, Anthony Nelson-Keyes became line producer for the programme. The first set of four started



with *Dracula*—*Prince of Darkness* and *Rasputin*—*The Mad Monk*, both starring Christopher Lee and using the standing sets on the back lot to 'double'—with the requisite changes—see both *Castle Dracula* and the palace of the Russian Czar. Similarly, *Plague of the Zombies* and *The Reptile* shared the same Cornish village setting, enabling the two films to make use of the same sets.

Since *The Reptile* was designed to be a co-feature and could not afford to be over-lavish with its sets, it was not to be too expensive in terms of its stars either. This requirement it fulfilled ingeniously

Ray Ashun's excellent make-up on the Reptile (played by Jacqueline Pearce) behind the butterfly antennas which Hammer had allowed for this co-feature. Note that the mask covers only half the face, allowing the Reptile to bare her fangs without disturbing the make-up





After being bitten by the venomous *Reptile*, Mad Peter (John Laing) merges in stages to the house of Herry Spalding (Ray Barrett) and his wife Valerie (Jennifer Dural).

by the creation of a new and unique Hammer monster—armed with a new terror. Hammer had no need of star names in *The Reptile*.

Anthony Nelson-Keyes recalls that the idea for *The Reptile* came from Hammer producer/writer Anthony Hinds, who wrote the screenplay under his usual pseudonym of John Elder. Nelson-Keyes had been the producer on the 1964 film *The Gorgon*, which had introduced Hammer's first female monster: the idea of creating a second was an early development—even before the monster's origin and physical appearance were decided on.

The make-up design of *The Reptile* herself (played by Jacqueline Pearce, who also acted in *Plague of the Zombies*), was created by Hammer regular

Roy Ashton, after discussion with Nelson-Keyes and the film's director, John Gilling. Because the fanged, scaly mask worn by Jacqueline Pearce did not require the sort of animation that had made *The Gorgon*'s snakes so unconvincing, *The Reptile* made a much more convincing monster.

Roy Ashton has always maintained that he would have liked to do further work on the make-up design but, despite the film's economically low budget and the need to complete on a tight shooting schedule, his mask proved, in its visual effect, to be one of the film's greatest assets.

The Reptile was released in 1966 as the co-feature with *Rasputin—The Mad Monk* and retains the power that made it along with director John Gilling's

Plague of the Zombies, one of the best of Hammer's 'monster' monster movies.

The Reptile (1966)

Neil Wilman (as Dr. Franklyn), Jennifer Dural (Valerie Spalding), Ray Barrett (Herry Spalding), Jacqueline Pearce (Ann Franklyn), Michael Ripper (Tom Bailey). Directed by John Gilling. Screenplay by John Elder (Anthony Hinds). Photographed by Arthur Grant. Make-up by Roy Ashton. Production design by Bernard Robinson. Music by Don Banks. Edited by James Needs and Ray Hyde. Produced by Anthony Nelson-Keyes. Released by Warner-Pathe (Britain), 20th Century-Fox (USA).

Time 91 mins

Cert X

Answer Desk

PREMATURE BURIAL

Merk Jones of Chichester, Sussex, asks who made the 1932 film, *The Premature Burial*. Here are the credits for this atmospheric thriller. Prod. company: Senta Circa (AIP). Colour: Scope. 81 minutes. Exec. Prod.: Gene Cornen. Prod. and Dir.: Roger Cornen. Screenplay: Charles Beaumont and Ray Russell. Art Dir.: Daniel Heller. Photo: Ruedi Christy. Editor: Ronald Sinclair. Music: Ronald Stein. Cast: Ray Milland, Hazel Court, Richard Ney, Heather Angel, Alan Napier, John Dinkes, Dick Miller.



The 1935 Republic film, *The Crime of Dr. Crespi*, was also based on the short story "The Premature Burial" by Edgar Allan Poe. This film was produced, directed, and adapted by John Auer, and starred Erich von Stroheim, Dwight Fenn, Paul Gullikyle, and Harriet Russell. *The Raven* (1912) and *The Blacksmith's Minister* (1933) both contain incidents of catatony and premature burial.

JACK THE RIPPER INDEX

A checklist of *Jack the Ripper* movies is requested by Mark Beck of Manchester, so here follows a list of films that directly concern or include the Ripper theme.

Waxworks (also known as *Das Wachsfigurenkabinett* and *Three Wax Men*, 1924). German. Neutone-Film. Silent. Dr. Paul Leni. Screenplay: Henrik Galeen. Lead Players: Emil Jennings, Conrad Veidt, Walter Kraus.

The Lodger (1927). Gaumont-Borah. Silent. Dir. Alfred Hitchcock. Sts. Hatched and Elsie Stearsell. LP: Ivor Novello, Malcolm Keen, Arthur Chesney.

Pandora's Box (aka *Die Buchse der Pandora*, 1929). German. Nero. Silent. Dir: G. W. Pabst. Sts: Ledaia Vajda, LP: Louise Brooks, Fritz Konner, Francis Lederer. Based on two plays "Erdgeist" (Earth Spirit) and "Die Buchse der Pandora" by Frank Wedekind.

The Lodger (aka *The Phantom Field*, 1932). Twickenham, England. Dir: Maurice Elvey. Sts: Paul Robbs and Miles Mander. LP: Ivor Novello, Elisabeth Allen, Jack Hawkins.

The Lodger (1943). 20th Century-Fox. Dir: John Braham. Sts: Bette Lindvick. LP: Marie Oberon, George Sanders, Laird Cregar, Cedric Hardwicke. Based on the novel by Marie Belloc-Lowndes.

Room to Let (1950). Hammer. Dir: Godfrey Graydon. Sts: Graydon and John Gilling. Asst. Dir: Jimmy Sangster. LP: Jimmy Hanley, Valerie Dyall, Christine Silver. Based on a BBC Radio show by Margery Allingham.

Men in the Attic (1953). Pederma Prods. Dir: Hugo Freyensee. Sts: Robert Pennell Jr. and Bette Lindvick. LP: Jack Palance, Constance Smith, Sean McClory, Lillian Bond. Based on the novel "The Lodger" by Marie Belloc-Lowndes.

Jack the Ripper (1959). Mid-Century Film Prod. Dir: Robert S. Baker and Monty Bernstein (also produced and photographed).

Scr: Jimmy Sangster. LP: Lee Pettman, Edith Byrne, Betty McDowell, Ewan Solon. Black and white film with sad sequence in colour.

Sento as el Hotel de la Muerte (Sento is the Hotel of the Dead, 1961). Mexican. Palomas Rodriguez S.A. LP: Sento, Fernando Casteros, Ana Bertha Lape.

Lulu (aka *No Orchidee for Lulu*, 1962). Austrian. Vienna Filmproduktion. Dir: Rolf Thiele. Sts: Herbert Rauschnig, LP: Nedja Tiller, Hildegarde Neil (Kiehl), O. E. Hassa, Manu Acorf. Based on plays "Erdgeist" and "Der Buchse der Pandora" by Frank Wedekind. **The Monster of London City** (aka *Das Ungeheuer von London City*, 1964). W. Geisler, C.C.C. Prods. Dir: Edwin Zbonek. Sts: Robert A. Steinke. LP: Maura Koch, Hansjorg Feim, Dietmar Schoenherr. Based on a story by Bryan Edgar Wallace.

A Study in Terror (1965). Congdon Cameo and Nigel Prime/Herman Cohen, Colour. Dr: James Hill. Sts: Donald and Derek Ford. LP: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor. Adventure Com. Based on the true Jack the Ripper crimes and characters created by Arthur Conan Doyle.

Dr. Jekyll and Sister Hyde (1971). Hammer. Colour. Dr: Roy Ward Baker. Sts: Brian Clegg, LP: Ralph Bates, Martin Benbow, Susan Brodrick, Lewis Fiander. Based on characters created by Robert Louis Stevenson.

Hounds of the Ripper (1971). Hammer. Colour. Dr: Peter Searcy. Sts: L. W. Davidson. LP: Eric Porter, Angered Bass, Jane Marrow, Keith Bell. Based on a short story by Edward Spencer Shaw.

Jack, el Despiadado de Londres (Jack, the Mangle of London, 1971). Spanish/Italian. Cine International/Apolla, Colour. Scope. Dir: Joaquin Luis Madrid. Sts: Tito Carpi, J. L. Madrid, Jacinto Molina (Paul Naschy), Senko Gombrenza. LP: Paul Naschy, Patricia Loren, Renzo Mangano.

Terror in the Wax Museum (1972). Bing Crosby Prods. Colour. Dir: George Fandy. Sts: Janisou Brewer. LP: Ray Milland, Broderick Crawford, Elia Lanchester, Maurice Evans.

SCREEN WRITING

A question that continually crops up, and which is "asked" again by Paul Jennings of Hinckley, Leicestershire, is the one of "can a horror film script be sent directly to a film company . . . particularly Hammer Film Productions?"

Well, for Paul (and everyone else who has ideas on screen-writing), that is the question. It should be accepted that it is extremely difficult to send a screenplay to a film company except through the services of an established Literary Agent. Many film companies will not even open a package containing a script—they will only consider material submitted through an agent. However, the larger film companies usually have a Story Department which deals with storylines, etc. There is no point in spending months writing out a full screenplay and then having it returned because they can't use the idea, or already have something similar in the works. It is best to check with the Story Department first by way of a letter (with a SAE enclosed, naturally) to ascertain whether there are any possibilities with your storyline. Remember, however, that these Story Departments are not operating in an advisory capacity—they are not there to tell you, generally, if your idea and writing capabilities are good or bad. Neither are they there to advise you on who not to send your idea to, so don't ask for recommendations. If you believe that you have a unique idea for a film and are capable of typing up a full screenplay, simply write a letter to the company you think may be interested in the type of story you have and wait. If their reaction is one of interest, then you will have to get yourself a Literary Agent to handle the final screenplay for you.

More queries asked our Answer Desk: Send your questions to: **HoM Answer Desk, Columbo-Warner House, 135-141 Wardour Street, London, W1, England.**

But remember, we cannot enter into personal correspondence—there just isn't enough hours in the day!

HISTORY OF HAMMER

Part Two. Frankenstein and Beyond 1957-1958.

by Bob Sheridan

Last issue we traced the history of Hammer Films from birth through to their decision to film a new version of Mary Shelley's *Frankenstein*. The resulting motion picture, *The Curse of Frankenstein* (adapted in Hofs 2 and 3) is now recognised as a landmark in the history of both Hammer Films and the horror film in general.

However, in 1956 this sort of recognition was far from certain, and so the film was quite a gamble for Hammer. They were gambling on a period film, as opposed to the present-day science fiction based horrors of *The Quatermass Experiment* (adapted in Hofs 8 and 9) and *X—The Unknown*, and doing that gambling on a larger scale than on any of their previous horror subjects. Even a proper approach towards the material was difficult to decide upon.

The last major Frankenstein film had been Abbott and Costello Meet *Frankenstein* (British title: *Abbott and Costello Meet the Ghosts*) eight years before, and so it was uncertain whether the audiences were ready for another telling of the tale in straightforward fashion. A satirical touch seemed to be the answer. Rejecting a direct adaptation of the novel, Hammer had Jimmy Sangster script the project, and the resulting screenplay was bitterly humorous.

However, another major factor appeared in the form of director Terence Fisher, who had one film left to make in order to fulfill his contract with Hammer. Offered the Frankenstein project, Fisher agreed to make the film, but argued against both the humour and the fast shooting schedule planned. Hammer wisely expanded the schedule, but retained the script. Fisher gained an ally in Peter Cushing, whom Hammer had cast in the leading role of Baron Victor Frankenstein as a result of his performance in a BBC-TV adaptation of George Orwell's 1964. Cushing took the project so seriously that he even objected to the comedy relief that Fisher wanted in the film. Soon the entire cast was taking the project seriously, and, with a warm approach toward each character, Fisher filmed Sangster's satirical screenplay. This odd combination of styles turned out to be a perfect blend, making *The Curse of Frankenstein* an impressive hit, despite the healthy of critics who yawned for the American Frankenstein films made by Universal Pictures in the 1930s and 40s. These critics had failed to learn from their own history: James Whale's 1931 film, *Frankenstein*, had been considered by contemporary critics to be too horrible for public exhibition.

In both cases, the public held the opposite opinion and made the film popular favourites.

Of course, *The Curse of Frankenstein* was more than a straight remake of *Frankenstein*, although Cuse did use ideas from Whale's film. The device of the damaged brain for the monster was re-used, so was Frankenstein's position as a member of the nobility. However, the latter idea became the core of *Curse*. Most horror fans associated the name Frankenstein with the creature portrayed by Boris Karloff in the Universal film, while Frankenstein was actually the name of the man who created the monster. Hammer chose to concentrate

Christopher Lee was made to appear so horrible that it is unlikely that any 1957 viewer wished Lee to have a larger part. As a matter of fact, the makeup was such an effective disguise that even Peter Cushing failed to recognise his co-star, and was continually bewildered when Lee, out of costume and makeup would greet him pleasantly upon seeing him. Cushing had no idea that the tall stranger who addressed him was the creature he was bringing to life in his current film. Since Lee had no lines in the film, and his makeup made it practically impossible for him to speak, even his distinctive voice gave no hint to his identity.



Above: In the spectacular climax of *The Curse of Frankenstein* (1957) Baron Frankenstein (Peter Cushing) is carried on the roof of his laboratory by his creation (Christopher Lee) and in a grotesque battle as he leaps at the monster. Right: Phil Leakey's makeup for *Curse of Frankenstein* was considered so horrible at the time that it was concealed beneath bandages in the early parts of the film.

on the nature of a man who would attempt to create life, and minimized the role of the creature itself.

In the role of the creature they cast an unknown six-and-a-half-foot tall actor, Christopher Lee. Denied the use of Universal's copyrighted makeup, Hammer's Phil Leakey was forced to create a new appearance for the creature. Leakey's design for the Monster was a more horrible version of Mary Shelley's original description. Hideously scarred skin was stretched over a deathmask face, with one of the creature's eyes obscured by a cataract. Exposed flesh dangled from the stitches which joined the head to the body. All in all,

The story of *The Curse of Frankenstein* is told in flash-back by Baron Victor Frankenstein himself. He is in prison, awaiting execution for murder. In desperation he tells a visiting priest of his experiments. After years of study under the guidance of personal tutor Paul Krempe (Robert Urich), Frankenstein put his knowledge to work and successfully brought a dead dog back to life. Not satisfied with what he had done, he determined to build a human body and bring it to life for the first time. With Paul as his rather unwilling assistant, Frankenstein assembled a human body out of parts of a number of corpses.

Paul turned against the experiment





Hammer's filthiest production, *The Camp on Blood Island*, was a powerful war drama which portrayed the brutal treatment of prisoners-of-war at the hands of the Japanese. Though produced in 1958 it was not released until two years later.

completely when Frankenstein's cousin Elizabeth (*Wool Court*) arrived. She had been betrothed to the Baron at an early age and had come to be married. Frankenstein, seeing no reason why Elizabeth's presence should change his plans, continued without Paul's help. Seeking a brilliant mind for his creation, Frankenstein invited the renowned scientist, Professor Bernien (*Paul Hordenski*), to his home and murdered him, making the professor's death appear accidental. Paul, hearing of Bernien's death, searched for Frankenstein and found him in the professor's tomb—where he had just finished removing Bernien's brain. Enraged, Paul attacked Frankenstein, and in their struggle, the jar containing the brain was smashed. Feeling that he had stopped Frankenstein, Paul left. However, Frankenstein picked the broken glass out of the brain, finished assembling his creature, and, on a stormy night, brought it to life. The creature's first act was to attack its creator, and shortly thereafter it escaped into the woods and murdered an old blind man and his grandson. The creature's rampage was ended by Paul, who shot it in the head with a hunting rifle.

Sometime later, Paul visited Elizabeth on the eve of her wedding to Frankenstein, only to find that Frankenstein had operated and returned his creature to life. By threatening to harm Elizabeth, with whom Paul was obviously in love, Frankenstein kept Paul from going to the authorities.

Frankenstein used a different method to silence a maid (*Fulvia Gower*) who threatened to blackmail him. He locked her in a room with the creature, which murdered her. Finally, the creature escaped and almost killed Elizabeth. Firing a pistol at the monster, Frankenstein hit Elizabeth in the arm instead. In desperation, Frankenstein set fire to the creature, which then fell into a vat of acid and was destroyed completely.

But, coming back to the present, Frankenstein, imprisoned, finds neither the visiting priest nor anyone else believes his story. When Paul Kremp appears at the prison, Frankenstein begs him to confirm the tale, but Paul seeing his co-conspirator's foolishness denies everything and declares Frankenstein mad. The audience learns otherwise when Paul leaves Frankenstein's cell and joins the waiting Elizabeth, whose arm is in a sling—obviously due to the bullet wound she received when Frankenstein shot at the creature. *The Curse of Frankenstein* ends with the evil Baron being led to the guillotine.

On thinking the film over, one can observe occasional flaws. For example, while Frankenstein ages from childhood (played by *Meloye Mayes*) to Cushing's maturity, Paul looks the same through the years, and even seems younger than Frankenstein by the film's conclusion. And Frankenstein's narration would do little to save him from execution even if it were



Denied the use of the Universal Frankenstein makeup, Hammer had Peter Cushing painstakingly design a monster looking as if it had been patched together using crude surgical methods

believed. He admits to murdering Professor Barons, and he is directly responsible for the death of the mad (the crime he is charged with), even though the creature committed the murder. Also, Frankenstein's characterisation conflicts with his personality in the rest of the series. Obviously this is due to the fact that *The Curse of Frankenstein* was the first film of its type, and all involved were at least a bit uncertain about what they were doing (similar difficulties can be observed in *Dr. No*, the first of the James Bond film series).

However, the basis—and more—were there. In *Frankenstein*'s absolute self-confidence and dedication to his goals, as well as in the small touches, such as Frankenstein's seasoning and tasting the food he is about to serve to his creation. Most interesting (in light of later films) is his declaration, toward the end of the picture, "I shall carry on", and his whole speech explaining that he will continue his experiments—no matter what the opposition may be—until he achieves complete and perfect success.

Those statements add depth to his characterisation, and, heard today, seem weirdly prophetic of the future of Hammer

Films, as well as functioning as an ideal introduction to the rest of the Hammer *Frankenstein* series.

All of Hammer's gambles on *The Curse of Frankenstein* paid off quickly. When



*In *The Abominable Snowman* (1956) Dr John Rollason (Peter Cushing) is forced into conflict with rival explorer Fawcett (Freddy Todd) in their quest for the legendary Yeti*

Warner Brothers executives in New York were shown sample footage from the film in early 1957, they were so impressed that they had a print of *Curse* sent to their president, Jack L. Warner, in California, and Warner Brothers quickly arranged for worldwide distribution rights on the film. Warners gave the film a large-scale promotional campaign, and the public did the rest. Hammer Films had arrived as a major force in motion pictures, and they sound their golden opportunity with both hands.

Hammer's next film, produced and directed by Michael Carreras in 1956 and released by United Artists in 1957, was a World War II action drama entitled *The Steel Bayonet*. Shot in black and white in a widescreen process called *HammerScope* (previously employed for some Hammer short subjects), it introduced a theatrical technique, later made famous in the WWII epic *The Longest Day*. This consisted of having the cast actually speak German in all sequences involving German characters, and printing English translations of the dialogue as subtitles at the bottom of the picture. This technique has since become a standard device for filmmakers seeking a documentary flavour in

DEMON-PROWLER OF MOUNTAIN SHADOWS... DREADED MAN-BEAST
OF TIBET... THE TERROR OF ALL THAT IS HUMAN!!

The Abominable Snowman of the Himalayas

**WE DARE YOU
TO SEE IT ALONE!**

Each chilling moment
a shock-test for your
scare-endurance!!



FORREST TUCKER • PETER CUSHING

PRODUCED BY AUBREY BARING • DIRECTED BY VAL GUEST • ADAPTED BY NIGEL KNEALE • BASED ON THE PLAY "THE CREATOR" BY NIGEL KNEALE • A REGALSCOPE PICTURE
Released by 20th CENTURY FOX

their productions, even in such contemporary thrillers as *The French Connection*.

1957 also saw the return of Brian Donlevy as Professor Bernard Quatermass in the simply-titled *Quatermass II* (released in the USA as *Entry From Space*). Once again Val Guest directed, but this time Nigel Kneale, author of the BBC-TV *Quatermass* serials, collaborated with Guest on the screenplay. In this adventure, Quatermass has designed a miniature "moon city" in order to demonstrate how man could live in the hostile environments of alien worlds. Unfortunately, he never gets to complete this experiment. Instead, he is surprised to discover a full size version of his model city, complete and functioning in the English countryside!

It develops that a force of bloblike aliens from space have taken over the area, as well as the minds of more than a few humans. From this point on, *Quatermass* has a good deal in common with the contemporary American film *Invasion of the Body Snatchers*, with Quatermass finding that virtually everyone he turns to for help is under the aliens' control. Unlike the game-stricken hero of *Invasion*, however, Quatermass (who is understandably a bit less flustered by the out-of-the-ordinary) remains efficient and methodical, and in the end defeats the invaders in their own headquarters.

Filtered behind *The Curse of Frankenstein*, *Quatermass II* leans even more toward science-fiction (as opposed to horror) than either *The Quatermass Experiment* or *X-The Unknown*, although it certainly conveys its fair share of shocks carefully spread out through a quite suspensefully-developed storyline. More than anything else, it is the



Count Dracula (Christopher Lee) attempts to bury the unconscious Miss Hallowood (Melina Skarling) and reach his coffin before the rising sun puts an end to his reign of terror. From *The Horror of Dracula* (1959).

film's structure and those which distinguish it. The gradual revelation that England (tomorrow—the world?) is being taken over by an unearthly power which plans to use mankind as slaves has the effect of a modern day mass nightmare. And, like *Invasion of the Body Snatchers*, *Quatermass II* is a startling reminder of just how important it is to cling to one's feelings, identity and humanity.

Continuing with Nigel Kneale as scripter and Val Guest as director, Hammer next released *The Abominable Snowman*, based

on Kneale's BBC-TV play *The Creature*. Shot in widescreen RegalScope, it featured Forrest Tucker and Peter Cushing, the latter following fast on his success in *The Curse of Frankenstein*. Tucker played an opportunistic adventurer and Cushing a dedicated scientist. This unlikely pair are united by their common desire to seek out the legendary "yeti", a semi-human creature rumoured to live in the Himalayan Mountains of Tibet. In the tradition of Hammer's own *Curse of Frankenstein* and Val Lewton's productions in the 1940s such as *The Cat People*, *The Abominable Snowman* concentrates more on the personalities of its main characters than on the "monster" itself. The plot is slight—Tucker, Cushing, and the subsidiary members of their expedition search the snow-covered Himalayas for the yeti—and much more time is spent developing the characters than is devoted to events. The film is quite effective at what it attempts, in that the two main characters are approached in opposite ways. Tucker's character (ironically named "Friend") does not change or develop at all, and is in fact completely one-dimensional. The audience's interest is held by the continuing revelation of just how shallow his character is. This is emphasized in a sequence in which Friend, discovering that the creature which he assumed to be a baby yeti is merely a Tibetan monkey, declares his intention to present the monkey to the (paying) public as a yeti nevertheless.

On the other hand, Dr. Rollason (Cushing) is presented as a fully-rounded character before the expedition even starts. His characterization is deepened by his refusal to compromise his values at Friend's urging, but continues beyond that. As the film progresses, Rollason's personality is



Above: The laboratory in *The Curse of Frankenstein*, although not as spectacular as that portrayed in the 1914 Universal *Frankenstein*, was more scientifically plausible. Left: The rare first release poster for Hammer's 1959 film *The Abominable Snowman*.



Above: For the British premiere presentation of *Dracula* at the Gaiety, Ritzmarket in London a mechanical display was constructed outside the cinema in which blood seemed to flow from the neck of Dracula's victim and drip continuously from her hair. Right: As the son acts Count Dracula (Christopher Lee) moves from his coffin in search of the blood he craves

not only revealed in greater detail, it actually develops. Without changing from what he was at the beginning, Rollason learns and grows, and, in the end, is the only survivor of the expedition simply because he is willing to accept things which had previously been beyond his comprehension. His final line in the film—"There is no yet!"—is much more than the lie which someone like Fricad would have taken it for. It is a statement of a truth which exists on a level much higher than that of scientific terminology.

While it deals with themes of a highly intellectual nature, *The Abominable Snowman* still offers the excitement that Hammer had learned to deliver to its public. The film is filled with tension and contains scenes worthy of any adventure film. And Phil Leakey, who had transformed Christopher Lee into Frankenstein's creature, created a yeti makeup for the film's climax which provided audiences with one of the

most awesome moments in the history of the horror film—without disturbing the carefully-developed overall mood of the story.

For 1958, Hammer's first release was *The Camp on Blood Island*, which, in England, did for the war film what *The Curse of Frankenstein* had done for the horror film. Directed by Val Guest from a script by Guest and Jon Manchip White (White having written the original story), it introduced an element of viciousness never before seen in a British World War II film.

Set in the Pacific, it portrayed the Japanese as sadistic fiends. Although the film was universally condemned for reopening old wounds, it was an enormous box office hit. With strong performances from André Morell, Barbara Shelley (later to be one of Hammer's greatest heroic heroines), and Richard Wordsworth, *The Camp on Blood Island* presented war atrocities in the same forceful, direct

manner that had made Hammer's horror films a worldwide sensation.

After the enormous success of *The Curse of Frankenstein*, Hammer quickly set to work on a follow-up installment of the same type. This time, the choice of subject matter was simple, having given a new look to Frankenstein, they turned their efforts toward a new version of the other top horror subject, Bram Stoker's *Dracula*.

Once again Jimmy Sangster was called upon to write the screenplay, though this time he drew heavily on the original book for his script. Even so, certain characters and events from Stoker's extremely long novel were dropped entirely, and much material was condensed. In place of the expensive narrative of the original, Sangster devised a tightly-knit structure more suited to the cinema, and well within the reach of Hammer's still somewhat limited resources.

Director Terence Fisher (along with virtually the entire production staff from *The Curse of Frankenstein*) was assigned to the project. The leading roles were once again given to Peter Cushing and Christopher Lee. Cushing played Professor Van Helsing, an expert on (and declared enemy of) vampires, and Lee played Count Dracula, monarch of the Undead. The resulting film, *Dracula* (adapted in Hell I), surpassed everyone's expectations.

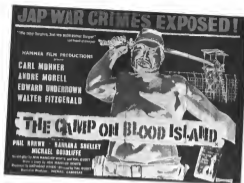
From the moment it starts, *Dracula* (*Horror of Dracula* in USA) is a totally self-contained and consistent film. Composer James Bernard (who had scored *The Curse of Frankenstein*, *X-The Unknown*, and both Quatermass films) produced the most



famous opening theme of his career, an ominous and impressive piece which immediately sets a powerful mood of fear and menace. Bernard later explained that he based the central three notes of the theme on the syllables of the word "Dracula". As Bernard's music plays and the opening credits appear, the camera slowly encircles a majestic stone eagle, an ornament on the baronades outside Castle Dracula. As the credits end, the camera enters a crypt at the side of the castle, finally settling on a coffin which bears the simple inscription "Dracula". A moment later, drops of blood begin to splash over the name.

The story itself begins with Jonathan Harker (Jobe Van Eyssen) arriving at Castle Dracula, to be greeted by a note from the Count apologising for his failure to appear personally. Shortly thereafter, Harker encounters a young woman (Valerie Gosset) in a white gown, who begs him to take her away from the castle. Suddenly, she glances up over Harker's shoulder and then runs away.

Harker nervously turns around in order to discover the reason for the girl's flight, and sees, standing in shadow at the top of a flight of stairs, a tall cloaked man. The figure smoothly descends the stairs, walks into the light, and cordially welcomes Harker. This is Count Dracula, and his entrance is a truly masterful moment. The instant the audience sees Dracula, they are aware of his majestic, menacing appearance. But almost immediately, they are presented with a different aspect of the character when he begins to speak.



Upon its release in Britain in 1958, *The Camp on Blood Island* was accused of "incapacitating old wounds" by its portrayal of the Japanese as sadistic animals.

Before the viewer has a chance to sort out the significance of these contradictory elements, Dracula effortlessly picks up Harker's baggage and leads him upstairs to his room, smoothly striding up several steps at a time, while Harker struggles to keep up behind the Count.

Dracula then shows Harker to his room, only to return moments later to explain that he will not be available the next day. Before leaving, he pauses to admire a photograph of Harker's fiancee, Lucy.

Holmesford (Carol Marsh) Harker quickly finds that he has been locked in his room, and makes an entry in his diary which informs the audience that he is not in fact a librarian come to tend Dracula's books, but is planning to destroy the Count.

Later that night, Harker hears a sound at his door and finds it has been unlocked. Going out to investigate, he encounters the girl in white once more, who pleads with him to take her away from Dracula, whom she claims is holding her prisoner. Trying to calm her, Harker puts his arms around the girl. In his embrace, she curls back her lips to reveal a pair of fangs, and bites him on the neck. At that moment Dracula appears, his eyes bulging and bloodshot, with blood spattered about his mouth and chin. For the first time the viewer is shown the full horror of Dracula, as the Count bounds across the room and over a table, hurling Harker aside and brutally assaulting the vampire girl.

The next day Harker, himself contaminated with the taint of vampirism, finds the crypt and drives a stake through the heart of the vampire girl, who then transforms into an old hag. But this is to be Harker's undoing. For it had taken the full day to discover the vampire's coffin, and in putting the girl to the stake first he had bypassed the true threat. This he learns as he turns to find Dracula's coffin now empty. Drak has fallen and the unmercifully strong vampire Count is ready to deal with his would-be slayer.

This opening section of *Dracula* sets up the remainder of the film in at least two ways. In the first place, it completely establishes the nature and personality of Dracula. Secondly, it prepares us for the battle between Dracula and his remain, Van Helsing, under whose guidance Harker was working.





Investigating Barker's disappearance, Van Helsing retrieves the diary, and, at Castle Dracula, finds the frame for Lucy's photograph (the picture itself has been torn out), as well as the vampire lord Barker, who lies unconscious in Dracula's coffin. With grim determination, Van Helsing forces himself to drive a stake through the heart of his friend.

The bid has now set up a double revenge situation: Van Helsing's battle against Dracula is now a personal matter, as he must avenge the death of Harker. Dracula, meanwhile, seeks out Lucy so that she might take the place of the vampire destroyed by Harker. Hearing that Lucy has been taken ill, Van Helsing unsuccessfully attempts to advise her brother, Arthur (Michael Gough), how to care for her. Only after Lucy dies does Arthur begin to trust Van Helsing, and then only because he is shown Harker's diary. Soon Lucy returns from the grave as a vampire and almost succeeds in

candlesticks, held together in the shape of a cross.

The climax of *Dracula* is one of the most exciting finales ever filmed. Terence Fisher expanded the sequence from the brief one described in Sargent's script, adding the actual fight between Dracula and Van Helsing, and devising the thrilling shot of Van Helsing running along the huge dining room table and leaping onto the curtains blocking the sunlight. And Peter Cushing himself suggested the idea of candlesticks to form a crucifix. That sort of involvement on the part of the filmmakers is the key to *Dracula*'s success. Out of all the Hammer films, this is the one where every ingredient came together perfectly. The film offers not only horror and shocks, but a fascinating mystery (where is *Dracula* hiding?) as well. Further, there is tremendous suspense and excitement in the film's choice structure, with *Dracula* staying at least one step ahead of its foes until the end. In terms of acting, Peter Cushing surpassed his debut



Below: A little-known publicity picture of Christopher Lee in his makeup for *The Curse of Frankenstein*. **Left:** So imposing and majestic was Lee's portrayal of the rampaging Count Dracula that *Frankenstein* worldwide continued to demand revues after revues in the role that it inspired for years to come.

abducting a young girl. The horrified Arthur assists Van Helsing in trapping Lucy, but refuses to let her be used to lead them to Dracula. So once again Van Helsing's hammer and stakes must be called upon, this time to end Lucy's brief existence as a vampire.

Dracula, deprived of another mistress, next attacks Mina (*Melrose Strickland*), Arthur's wife. At last Arthur agrees to put the matter entirely in Van Helsing's hands. But it may prove too late as Dracula succeeds in kidnapping the turned but still human Mina, and is pursued by his castle by Van Helsing and Arthur. While Arthur tends to his wife, whom Dracula has been in the process of burying alive, Van Helsing chases the Count into his castle. After a furious battle, Van Helsing destroys Dracula by exposing him to the rays of the rising sun, keeping him in the path of the sunlight by blocking his escape with two

cal role as Baron Frankenstein (although through the years he went on to refine and deepen his Frankenstein characterisation, so that it would become his greatest continuing role), creating in Van Helsing a definitive portrait of the dedicated man of science opposed to evil. Christopher Lee, of course, gained international fame as a result of his appearance in *Dracula*. Vastly different from Bela Lugosi's suave, sinister count, Lee's *Dracula* was physically powerful and aggressive. The role fitted Lee like a glove, so much so that he has spent much of his career trying to avoid being stereotyped in similar roles.

When *Dracula* was released and matched the success of *The Curse of Frankenstein*, Hammer's status was so great that the next problem they had to face was turning out enough films to meet the demand for their product. Next issue we shall look at how they handled this problem.

Hammer Film Productions 1957-1958

The Curse of Freudenstein (Pg. 1208) Vol. 50(4):

First Crossing (see Baron Furor Awarded): Christopher Lee (The Gravel), Hans Conrath (Howard's Robert Graham), Paul Brenner (John Galt), George (George) Reed (Fred Lloyd), Martin Hagen (The Young Victor), Paul Heston (Paul Heston), Paul Heston (Paul Heston).

On Terrence Fisher: Dr. Jimmy Hargrave in the story by Miles Strider; Dr. Jack Bauer, Art Dr. Rod Minkoff; Ed James Nanda, Miss James Howard, Inc. Fred Michael Carney; John Fred Anthony Nanda-Naga, Fred Anthony Naga. On: Wanda Lee, Inc. 22 and The legend story of Naga. Hargrave's picture at a Hindu temple from part of the legend. The legend is especially damaged by a fire and Hargrave is a Hindu temple and a Hindu temple.

The *Algebraic Topology* (2nd ed., 1980) by

[illegible]

Two road signs on the highway the wild landscape of the Alentejo in their quest for the legendary Alentejo Dinosaur.

The Camp on Blood Island (Feb 1946) (Ref. 1946)

Jeff Wardell (see Computer Landmark), Carl Mathis (see Bar
 Bar), Richard Ambrosy (see Library Column), Arthur Fitzgerald
 (see Journal), Phil Ruggie (11.16.1992), Andrew Shuster
 (see Photo), Michael Goodrich (see Photo), Michael
 Dwyer (see Journal), Richard Wainwright (12.4.1992),
 Donald Reed (see Photo Column),
 C. Van Guren, C. van Marichthys Winans and Val Guren,
 William J. Rother, and John R. Baskin, Jr. James Macdonald,
 Phil Lerner, and Gerald Schumann, Esq. Phil
 Michael Carver, Phil Anthony Wade (see Column).
 1994-95 only

Many of the brutal incidents of persecution of Jews by the Germans during the last war.

The Steel Bayonet (Feb. 1968, pp. 156-7)

[illegible]

Created: (Feb 1998) (Rev 1999)

U.S.A. Member of the Board:
Peter Cushing (as Dr. Van Helsing), Christopher Lee (Count Dracula), William George (Archie), Mollie Stirling (Miss Gwyneth), John Lacey (Quincey Morris), John Van Eyck (Jonathan Harker), Valerie Gonsky (Mina Murray)
Dr. Theodore Kavan, Dr. Jeremy Sandover (have been moved to Burn Stages, Dr. Jack Ashton, Art Co. Bernard Robinson, Dr. James Russell and William Lennan, Mrs. James Bernard, Paul Anthony played the Universal Monsters)
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Chris Lee is a total supporter to the site and will be in to make him an honorary member. Please identify all the classic icons in this section.

Key to abbreviations used in this Directory

Pd Year in which film was made
 Rd Year in which film was released
 Di Film directed by
 Sc Screenplay written by
 Pb Film photographed by
 Ar Art direction by
 Ed Edited by
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REVENGE OF THE BLOOD BEAST

(US title:
The She Beast)

Continuing our Michael Reeves series (see *HoH 12*, *Witchfinder General*, *The Conqueror Worm* and *HoH 17*, *The Castle of the Living Dead*), this issue we look at the rarely-mentioned fear film that marked the debut of Reeves as a director in his own right.

Feature by John Fleming

ONE of executive producer Paul Maslansky's most recent movies was *The Streetfighter*, a reasonably prestigious film guaranteed a good financial return because it starred Charles Bronson. Back in the mid-80s, though, Maslansky was in Italy producing quick, cheap horror films.

In 1984 he produced *Castle of the Living Dead* (see *HoH 17*) and was so impressed by the film's second unit director that he offered the young man the chance to direct a whole film. The young man was Michael Reeves, who would later make the terrifying *Witchfinder General* (see *HoH 12*).

Maslansky offered Reeves a script called *Vardella*. It was to be shot in 18 days on the almost impossibly low budget of £13,000. Reeves wanted the chance to direct so much that he put up a lot of his own money and rewrote the script, crediting it to the fake name of Michael Byron. The film's title was changed to *La Sorella Di Satana* (*Sister of Satana*)—released as *Revenge of the Blood Beast* in Britain and *The She Beast* in the US.

The film (shot in Italy) is set in modern-day Transylvania, a communist state apparently peopled by idiotic police and voyeurs. The stars are horror specialists Barbara Steele and Michael Reeves' friend Ian Ogilvy, who was later to appear in both Reeves' other films *The Sorcerers* and *Witchfinder General*.

Steele and Ogilvy play Veronika and Philip, a young honeymoon couple touring the Carpathians, who find themselves in the small village of Vauhrac for the night. There they meet Count Von Helwig (Tim Marring of *Von Helwig* also occurs in the 1936 *Dracula's Daughter*). The Count is the great, great, great grandson of the man who exorcised Dracula. He's a doddering old eccentric obsessed with the traditions of witchcraft and vengence in Transylvania. He's waiting for the re-appearance of Vardella. In a flashback, the audience sees what happened two centuries before.

A funeral service is being held in the village chapel while a dwarf tolls the bell. Interest with this are shots of a boy



Above: Horror queen Barbara Steele was available for only four days shooting, which left director Reeves with no time for re-takes. In the background of the picture the siege catapult that doubled for Vardella's ducking stool can be seen. Below: Ian Ogilvy, who appeared not only in *The Revenge of the Blood Beast*, was also in Reeves' subsequent films *The Sorcerers* (1987) and *Witchfinder General* (1988).

running across a darkening hillside. The boy bursts into the service to tell the horrified villagers that his brother has been killed by the witch Vardella. The priest and congregation set out to destroy her.

From the black hole of the witch's cave a decomposing hand gropes outwards. Vardella is dragged out and, in the semi-darkness, she claws at her assailants' faces before she is overpowered.

As in Reeves' previous film *Castle of the Living Dead* the witch is played by a man. The script was more or less made up as shooting progressed. It was adjusted to suit the prevailing weather and the fact that Barbara Steele was only available for four days' shooting. A siege catapult left over from a previous film epic became a witch's ducking stool.

Vardella is dragged from her cave to a nearby lake, a red-hot metal spike is





Though *Veronica* (Barbara Steele) was a reincarnation of *Vandella*, the part of the witch was played by a man, which made for a more horrific monster.

drives through her and she's repeatedly ducked in the water as the local priest intones the prayers of exorcism. Unfortunately, the villagers have forgotten to consult Count Von Helwing, Transylvania's acknowledged expert on such matters. Vandella the witch has not been properly exorcised. And before she is hideously drowned, she curses the villagers and all their descendants.

So, in the 20th century, the new Von Helwing waits for Vandella to return. But the young honeymoon couple just treat the story as so much mumbo-jumbo and dismiss the Count as a harmless old buffoon.

Philip and Veronica spend a troubled night at the inn. Troubled because the innkeeper turns out to be a voyeur who can't pass up the chance of spying on a honeymoon couple.

The next morning, our young couple set off on their travels again. But just outside Vauxbrac, a strange force takes over the steering of their car, drawing it towards a nearby lake. The car crashes over the edge and sinks into the dark waters.

A passing truck driver comes to the rescue. He pulls out Philip and a dead body—not Veronica's, but a hideously deformed old crone—Vandella.

Count Von Helwing explains that the only way to resurrect Veronica is to bring Vandella back to life and then exorcise her

properly. He brings the witch back to life but then she escapes on a bloody spree, murdering her way through the village.

A young boy, watching a brutal cock-fight with pleasure, suddenly finds himself attacked by the witch. The British innkeeper tries to rape a young girl who comes to him for protection. His face is attacked with Vandella's and soon afterwards the witch backs him to death with a sickle. The bloody deed done, she throws the sickle aside. It falls neatly across a hammer lying on the floor.

Reeves just saw the hammer lying there and decided to put the sickle across it as a joke. This rather odd humour runs through the film. When the young couple first arrive, Veronica asks the innkeeper, "Do you know the Decalogue by any chance?"

A comic car-chase with a would-be joke about a recurring motorcycle (a reference to the film *Orphée*) was in fact shot by an ad hoc second unit to save time. It was the only occasion Reeves ever used a second unit and he disliked the result—but there was no time or money for retakes.

Back in Vauxbrac, terror, bloodshed and carnage are the order of the day as Vandella gifts her revenge by slaughtering everyone in sight. She's only halted by Philip—desperate to get Veronica back. And Von Helwing—desperate to prove that his

ancestry had not gone to waste.

Vandella is exorcised and cast back into the lake while Veronica is restored to her former self. But as Veronica leaves Vauxbrac, a sinister gleam creeps into her eyes and her last words are, "I will return."

Reeves wanted to end the film with the couple back in their London flat. They make love and, later, Philip awakens in the economic moonlight. He turns to look at his wife—it's Vandella.

Time, budget and the fact that Barbara Steele was unavailable for further shooting forced him to substitute the present ending.

The Village Voice called the film "a drifter (with a) crude style and interesting ideas". In his next film *The Sorcerers* Michael Reeves' idea was even more interesting and his style more assured.

The Revenge of the Blood Beast (1965)

Barbara Steele (as *Foscora*), Ian Ogilvy (Philip), John Karlson (Count Von Helwing), with Mal Weller, Jay Rolfe, Richard Wassen and Ed Randolph.

Written and Directed by Michael Reeves. Produced by Paul Maslowski. Photographed by G. Gargallo. Edited by Nina Gual. Music by Ralph Ferraro. Sound by Lars Bloch.

Time: 75 mins.

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HORROR HOME MOVIES

Feature by Allan Bryce

If you are fortunate enough to have an 8 millimetre (or sixteen for short), you may be interested to know that it is possible to actually own copies of, or extracts from, a wide selection of science-fiction, fantasy and horror films. This type of collecting is very rewarding, and has become increasingly popular in recent years. The extent of its popularity can be seen by the increased involvement of the major motion picture distributors, such as MGM, Universal, and Twentieth Century-Fox. MGM, in particular, have announced their entry into the field with a very promising line-up of film extracts, including *Logan's Run* (1976).

Collecting films, of course, is not a cheap hobby—even on the diminutive gauge of 8mm. It can cost the collector almost \$50 (£30 for an eight-minute extract from Hitchcock's *The Birds* or—if you are really "hooked"—you might consider a worth over \$175 (£100 for a full-length sound-colour print of *The Texas Chainsaw Massacre*).

Since the early days of feature films on 8mm, the vast majority of material available has been horror. This is probably due to the wealth of movie material churned out in the field. The horror and sex film genres have always been profitable and cheap to produce. One of the very first films made available to the collector in complete 8mm prints (with magnetic soundtrack) was *City of the Dead*, a 1961 Vulcan production (eventually becoming Amicus). Featuring Christopher Lee as a devil worshipper, this film was set in the same locale of Whitewood, Massachusetts, where a coven of witches celebrate "Candlemass Eve" with the sacrifice of a young girl student. The film was released as *Horror Hotel* in America. It was photographed by Desmond Dickinson, who gave the film an eerie atmosphere very much in keeping with the best of H. P. Lovecraft.

City of the Dead was directed by John Mooney, who later added *Elwellton* to his name when moving from Britain to America where he directed *The Night Stalker* and other acclaimed TV movies.

City of the Dead became available, in 1966, on standard 8mm only. This gauge



Above, The 1970 film *Equinox* is of interest to collectors for its excellent animation sequences by Joe Danforth, better known to *Hell* readers for his work on Hammer's *When Dinosaurs Ruled the Earth*. Right, Richard Matheson's *The Legend of Hell House* is available on 8mm from Universal's Below, A sound-colour print of the notorious *Texas Chainsaw Massacre* would cost around \$175 or £100

has now fallen out of fashion due to the increased clarity the larger gauge of super-8mm now offers. The floodgates opened when it became apparent that there were many people who wanted to own, rather than merely hire, 8mm films. Again, the accent was on horror. The forerunner in the field was a company called Denart Film Services, in Worcester-shire, who, after *City of the Dead*, brought out *Psycho* and *The Invisible Man*; two films that really need no introduction to *Hell* readers. Then came *The Quatermass Experiment*, Hammer's first major success in the fantasy field, with Richard Woodward as the returning astronaut changing into a blood-thirsting vegetable.

At the same time as Denart were making tracks into the effective possibilities of film sales, companies such as "American" were trying out a system of selling pre-recorded discs along with short extracts from films like the original Hammer *Dracula*. If the disc was played at exactly

the same time as the film was being projected then the viewer could experience the illusion of watching a properly synchronised sound film. However, if you preferred, you could watch it silent with subtitles. American also released Hammer's *Curse of Frankenstein* in two ten-minute extracts (in colour), but the pre-recorded disc system didn't really work successfully, and the quality of the colour in the prints was mediocre. American soon faded from view.

Columbia Pictures (Screen Gems) released short extracts from *The Blob* and *Dinosaurs* in the late Sixties, though only in silent/black & white form. Both films were originally shot in colour by director Irvin S. Yeagor, in 1959 and 1963, respectively. The former title was notable for containing an early performance by the then-unknown Steven McQueen, who is forced into conflict with a huge blob of protoplasmic ooze.

Far better value for the collector was

Revenge of Frankenstein, which Columbia saw fit to release in both colour and sound. This was a good quality reel of scenes from the 1958 Hammer feature, lasting almost ten minutes. It contained some of the best moments from the feature: including creature Michael Gwynn's entry into the society party where he exposes Peter Cushing's Doctor Stein to be the notorious Baron, recently escaped from the gallows.

A company known as Ken Films had a number of silent/ten-minute reels from Howard Hawks' classic science fiction film **The Thing** (1951) and a Toho Studios monster movie called **Rodan**, which featured a gigantic flying monster. Less successful, as the Ken line-up, was **Godzilla Vs The Thing**, which presented the collector with a new problem: Toho's resident monster fought a giant moth in this one-reel cut-down of the 1961 feature, but the reduction from "Tohoscope" to 8mm left the viewer with the impression that the film had been crushed in a vice. The same thing occurred with Columbia Pictures' condensation of their 1964 **First Men 'In' The Moon**, although they were thoughtful enough to warn the buyer to use an "anamorphic" (widescreen) lens which would enable the film to be shown in its original Cinescope format. Ray Harryhausen's "Selenites" looked a whole lot better that way.

In the meantime, Deranti Films were still the main company selling full-length sound films in the horror genre. They expanded their product with Antonio Margheri's **Long Hair of Death** (1964), a fine Italian gothic piece with Barbara Steele as a reincarnated witch seeking vengeance for her mother's death. Set in the 15th century during the plague, the film uses Steele's "persona" to maximum

effect, and the genuine old-castle locations lend much to the atmosphere. Deranti later issued prints of **Revenge of the Vampire** (1960); actually Bava's classic **Black Sunday**, on both standard and super 8mm. This most atmospheric of horror films, based on Gogol's "The Fly", centered on the one day in every century when the powers of darkness hold sway, an evil witch returns from the crypt and wreaks revenge on the ancestors of her enemies. Not only featuring Barbara Steele's most famous role, **Revenge of the Vampire** is also the most accomplished film from former-cameraman Mario Bava.

Other 8mm film companies began to follow suit, releasing full-length features

called **Blood Demons**, directed by Harald Krull and starring Christopher Lee as the vampire "Count Regula". The most interesting sequence, depicting a nightmarish ride through a forest festooned with swinging corpses, survived intact but the film as a whole was trimmed of some twelve minutes for its 8mm release.

This initiated a practice that has persisted with the sale of most 8mm colour features to this day. A full-length colour print spooled on four reels would cost around \$100/£60. If the film ran over the four reels it would cost more, accordingly. Distributors felt that no-one would care to pay so much for a film and so they began to exercise the editing scissors, usually in



for sale. At this time, during the early Seventies, the average cost of a feature (standard or super) was \$60/£25. No colour horror movies were available for outright sale in their complete form, although Deranti did have a complete print of the 1964 **Evil of Frankenstein** for hire, in a slightly murky form of standard 8mm colour.

Mountain Films released **The Wamp Woman**, a 1960 Roger Corman film, with Susan Cabot as a beautician whose enzyme treatments go drastically wrong; and Morris Heilmann's **Beast From The Haunted Cave** (1960), mixing a cave monster with a bank robbery and setting it all quite effectively in the snowy wastes of South Dakota.

The same company, Mountain Films, issued a film entitled **The Pit and the Pendulum**, in sound and full-colour. It was a shallow deception because, instead of being the 1963 Roger Corman/Vincent Price film, it was actually a 1970 feature

a very haphazard fashion. A good example of this—and a note for collectors—occurred with a company called Walton Films when they issued a good quality colour print of Michael Reeves' 1963 film, **Witchfinder General** (US title: **The Conqueror Worm**). The Walton print was excised of almost twenty minutes and, from being a powerful and haunting classic, became a confused and ineffectual exercise in sadism. The cuts were only too obvious.

However, not every film suffered by this form of cutting. The 1970 film **Eagles** was an amateur effort made by film-fan Mark Thomas McGee and retained theatrically after extra scenes had been added by Jack Woods, who got the final director credit. Most of the interest in the film lies with the animation by Jim Danforth, and all the animation sequences have been left intact in the 8mm print. The judicious cutting has only pared away some of the banal narrative and, if anything, the film is all the better for it.





*Revenge on film. Above, Columbia released a colourised extract from Hammer's **Revenge of the Frankenstein** (1958) starring Peter Cushing. Below: Barbara Steele in Mario Bava's **Revenge of the Vampire**, from Devron Films in both standard and super 8mm, is usually the classic Italian gothic thriller **Black Sunday**.*

Universal had been issuing short, one-reel extracts—under the name of Castle Films—for many years. Sound and picture quality of these ten-minute extracts was excellent. They included in their library the entire original *Frankenstein* series (except for *Ghost*) and the *Creature From the Black Lagoon* trilogy. Now, to bring us right up to date, Castle Films have changed to Universal 8 and have just released Steven Spielberg's superb thriller, *Duel* (1972), in a twenty-minute colour version—which is extremely well edited to showcase the nerve-stretching suspense of Richard Matheson's story. Also from Universal 8 comes *SSSsss* (known in England as *SSSnake*, 1973) and, best of all, an actual colour print of *Dr. Cyclops*, the 1940 film in which a mad doctor, Albert Delcker, shrinks people to amuse himself.

Among the current availability of full-length prints, the collector can now buy any of the following fantasy features for his edification—

Nothing But the Night (1971), the Peter Sarsy film of John Blackham's novel about demonic children, in colour.

Fright (1972), an ineffectual thriller with Susan George menaced by psychotic killer Ian Bannen, in colour.

The Beast Must Die (1973), an enjoyable guess-the-werewolf piece, made by Amicus, and directed by Paul Annett, in colour.

The Ghost Ship (1943), one of the rarest Val Lewton pictures, directed by Mark Robson, is notable for a central sequence where a swinging boat-hook decimates the crew members during a storm.

King Kong (1933), the classic beauty and beast tale. Still the best version despite what Dino de Laurentiis says.

The Flesh Eaters (1963), a terrific "grand

gagnol" horror tale set on a remote island with flesh-eating organisms on the prowl. Martin Koneck is as villainous as ever, and Jack Curtis directs with economy.

The Monster Maker (1944), goes to show that Rondo Hatton is just as ugly on screen. J. Carroll Nash is the bad guy in this early Monogram "spec".

White Zombie (1932), offers one of Bela Lugosi's best performances, in this minor classic produced by the Halpern Brothers.

The Texas Chainsaw Massacre (1974), the notorious film about a family of cannibals and the five young people who are unfortunate enough to encounter them, in colour.

Black Devils (1972), a very foolish film wherein a mad scientist creates a "chlorophyll man" armed with blood and bad

acting, in colour.

The Ape (1944), features Boris Karloff as a kindly small-town doctor who occasionally disguises himself as an ape and commits grisly murders.

The listing of 8mm titles seems endless, but probably the most interesting development in 8mm for the horror fan is that you can now buy some films that are virtually impossible to see in parts of England or America under any other circumstances. A year for collectors is a recently released "Massacre Reel", which opens with the trailer for **The Texas Chainsaw Massacre**, and is followed by a serious-faced gentleman warning us that the next two movies are not to be viewed by persons with a heart condition or of a nervous disposition. What follows is, to quote the trailer: "Grievously staged in Blood Colour!" We see a woman having her tongue removed by a mutant, another unfortunate lady has her heart cut out in gory close-up, and a third victim has her leg forcibly amputated while taking a bath.

All this mayhem constitutes just a little of the grisly content of the legendary **Blood Feast**, made in 1963 by Herschell G. Lewis, and never likely to see release in England. Its companion is ghostly incident, **2000 Marines**, made a year later and apparently featuring "Playboy's favourite playmate", follows next with more severed limbs and gruesome murders. This film has something to do with vengeful Confederate soldiers slaughtering the inhabitants of a town. The reel concludes with the more mannered trailers for **The Legend of Hell House** (1973), the Richard Matheson ghost thriller starring Pamela Franklin and Reddy McDowall, and **Sugar Hill**, a chiller about a girl who employs zombies to gain revenge on the mobsters who killed her boyfriend. The latter film was made in 1974 and released in England as **Voodoo Girl**.

Another film on 8mm, so far denied British audiences, is **The House of Seven Corpses**, which was made in 1974 by director Paul Harrison. It features good old John Carmichael as the owner of a mysterious gothic-style mansion where a film crew, led by "director" John Ireland, are attempting to make a horror movie. In the twenty-minute colour extract, released by the American company Niles Films, the action moves very briskly on a rejuvenated corpse destroys the film-makers one by one. Based on this short segment, it would be interesting to see the full feature version.

Considering the wealth of material available for the horror fan on film, it seems that prospects for the future could be even more exciting. The advent of video-cassette recorders and video-disc players means that the film collector will probably discover that he can obtain almost any film he cares to. It may be expensive at first, but collectors—beast collectors—will always find a way.



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Just a few lines to congratulate you on *NaH*. Up to now it is, without doubt, the best horror magazine on the market. I used to collect the American horror magazines, Famous Monsters and Cuda of Frankenstein, but got fed up to the teeth with their constant printing the films of the '30s and '40s.

That is not to say that there were not a lot of classics made in those days, but for me the Hammer films of the late '50s surpass them. So thank you for a magazine which, at least, gives me the most recent films the credit they deserve.

P. Williams,
Newport

NaH

I have only one complaint to make about your marvellous periodical. Some issues... I have found, appear to be nothing more than glorified film reviews. For example, in *NaH 13* you covered such rubbish as *War of the Monsters* and *The People That Time Forgot*. I seem to remember you saying something about concentrating on Hammer films. I hate to sound a hyper-critic, but I felt it had to be said. Apart from that I enjoy your magazine immensely.

I have a few suggestions to make. In your February edition you could pay tribute to Boris Karloff who died on 2nd February 1988. As far the idea of a weekly magazine I disagree. I would rather have a bi-monthly magazine with colour inside and pay more for the privilege.

In answer to W. K. Gussley's letter in *Four Minutes (NaH 18)*, all I can say is that he/she is obviously used to getting his/her own way and has no concerns a few for others.

Ivy White
Bournemouth

NaH

Thanks for *NaH 18*. This issue was good, although there was a few things that I don't really go over board for mainly the artwork of the stars.

The cover was the only piece of work from Brian Lewis that I have been unimpressed by. Indeed it resembled something from a Marvel comic. The faces of the members of Lee and Kooloff in the shadows were well done, and the colours were spot on. But the figure of the actual money was a little bit feeble.

The artwork of David Jackson in the main strip was a little too vague. It looked like the kind of sketch one expects to see the cheaper cover features have over *Disappearing*.

As for David G. Chester's "Wilbur's Whisky"—I'm sure that not even a cheap licence would be accepted. I'm very disappointed.

Fortunately the reviews and features were much better than usual, which more than made up for the sticky art.

By the way who did you decide to adapt *The Mummy's Shroud* before doing *1930's The Mummy* (which I hope you will adapt sometime in the future)? In contrast, *NaH 18* was a godsend. I really enjoyed this issue, even without a main strip included (please don't make a habit of it, though).

All the contents was top-notch, a great improvement on the rather disappointing *NaH 17*, but two articles in particular really outshone the rest. The first was the fabulous Star Wars review by John Bennett, who for me money is the most interesting and intelligent writer you have. The review was honest, and I was very pleased to find someone who actually had genuine criticism for Star Wars, and not just the usual venting prize.

The second high spot for me anyway, was the letters page—indeed! Mr. Binsley's rather idiosyncratically structured criticisms were doubly inspiring, not only to one magazine but to the reader. Thank the powers that



be that his words were brilliantly met and countered by your superb letter-writer. Who else would think that they deserve praise. Please don't think seriously about Mr. Binsley's suggestions, for if the magazine that he wrote ever gets between your covers then I, for one, will have retired.

You have a very good magazine, a unique magazine; the best improvement you could ever make is to leave it as it is at present.

Keep up the excellent work.

Paul Whitman,
Derbyshire

NaH

But of all the horror magazines I have collected over the years, I am sure *NaH* must be classed as the best. The idea of blending film reviews with comic style works very well.

John Bolton's artwork for *Curse of the Werewolf* in *NaH 10* was excellent and then the *Twins of Evil* comic strip was my favourite adaptation so far. I liked John Fleming's review of *The Living Dead at the Manchester Morgue* in *NaH 8* because of the humour way in which it was written.

Thank you for a great magazine and I hope it will continue through the years to come as the regular horror publication.

Lawrence Page,
Woking

NaH

For the past eighteen months I have not kept and watched *NaH* given me a fairly bad shock to one of the leading magazines in its field (if not the leading magazine). I have seen few periodicals (apart from *Black*) to rival it.

The features are second to none, but then you do have such famous names as Boris Gifford and John Bennett working under your banner. I particularly like "Stargazers in the Moonlight" (*NaH 10*) and "Dungeons of the Night" (*NaH 7*).

The *Curse of the Werewolf* strip in issue 10 was just best so far and the covers of all your issues, except for the first which I thought was weak, are superb. I think that Brian Lewis and John Bolton are the Chris Lee and Peter Cushing of comic art.

Keep up the good work.

Mike Jones,
Gloucester

NaH

Displeased is what David Jackson's artwork for *The Mummy's Shroud* was, but he does display talent. Given time he could develop into one of *NaH*'s best artists. And to be fair to Mr. Jackson it isn't the best film Hammer have ever made.

As for Tony Cowley—if he is so up on horror films why did the apt. Jerry Kestel's mistake in saying that *The Executioner* was all... one fell off, broken fell out.... This is not at all true and even in *Execution* it

—The Heavies only a hour's rest time out.

For Mr. Gussley, he was quite right in his praise of the original *King Kong* movie, but the rather juvenile film de Leontine version. I am sure he is right in his praise of *The Island of Lost Souls* over *The Island of Dr. Moreau*.

If film like *Scream* make you uncomfortable, James Bracken, why don't he go to see them? After all, his money goes towards the production of more films in the same vein.

I was going to say that Alan Frank seemingly got off to a bad start with the grotesque John Campbell interview, but after reading his book "Horror Films" I take it all back.

Thank you, *NaH* for a splendid magazine.
Robert McGowan,
Salford

NaH

I must congratulate you on the success of your brilliant magazine. I have all sorts of reasons, but *Whodunnit's* *Twelve Fables* are excellent, especially "Feed for Thought" (*NaH 9*) and "Spot of Blood" (*NaH 18*)—please give my compliments to the artists involved. I also enjoyed the "Dead That Walk" feature in *NaH 12*. In fact, *NaH* is the best horror magazine going, so keep up the good work.

Paul Talbot,
Barnchurch, Essex

NaH

On reading issue 14 I noticed that on page 28 you mention that D. W. Griffith may have directed parts of *One Million B.C.*, I once read an article which stated that Griffith died some light on the subject. It stated that Griffith died, in fact, direct the film but his victim had the actors speaking fluent English. Without his knowledge the dialogue was changed by the production company to grunts and groans. When he found out about this he was so angry that he had his name removed from all prints.

William Davies,
Warrington

NaH

I have always found your magazine excellent but on reading issue 18 I was greatly disappointed. I thought your adaptation of *The Mummy's Shroud* was poor and your interview with George Pal was very uninteresting.

Looking on the bright side though I thought Dave G. Chester's artwork on the *Van Helsing* *Twelve Fables*, "Wilbur's Whisky" was excellent. I would like to see his adaptation Hammer's 1971 classic *Countess Dracula* into comic form.

I think most of the new horror films are very poor and I would like to see *NaH* review the better films of the '80s and '90s instead.

It also like the idea of having film posters on the back cover.

A. Bailey, Southampton

NaH

I recently saw Hammer's *The Raydium* on TV and enjoyed it immensely. Perhaps you could do an article film in one of your future issues. You could also have the poster for *The Raydium* on the back cover.

Simon James,
Leicester

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A STRONG SWORD ARM AND A SOUTH CHRISTIAN HEART ARE THE TRADITIONAL REQUIREMENTS IN THE BATTLE AGAINST EVIL. BUT WHAT IF EVIL FORSAKES TRADITION AND BRINGS ITS OWN RULES? WHAT REQUIREMENTS ARE NEEDED THEN AGAINST A FOE LIKE ...

THE WITCH AT WORLD'S END

OUR TALE STARTS TRADITIONALLY ENOUGH ... WITH A YOUNG MAN ON A QUEST...

WHERE ARE YOU BOUND, YOUNG FERRARD? THERE IS NOTHING FOR YOU ON THIS ROAD...

I AM BOUND FOR VENGEANCE, OLD MAN ... AND IF THIS ROAD LEADS TO IT, THEN I SHALL FOLLOW

VENGEANCE IS A BARREN COURSE ... BE SURE, NONE INHABIT THIS LAND SAVE THE WRETCHES RULED BY THE WITCH QUEEN!

WITCH QUEEN? THREE YEARS AGO MY ELDEST BROTHER RAN FOUL OF THAT ACCURSED HAG. MY SECOND BROTHER RODE OUT TO AVENGE HIM ... NEITHER WERE SEEN NOR HEARD OF AGAIN ...

IT WAS MY FATHER'S DYING WISH THAT I SHOULD AVENGE THEM BOTH!

YES, I SEE THE LIGHT OF RESOLVE IN YOUR EYES, AS WITH OTHERS BEFORE YOU - ADVANCE IF YOU MUST ...

BUT EXPECT ONLY ONE THING - THE UNEXPECTED!

BUT THE OLD MAN'S WARNING HAD FALLEN ON DEAF EARS ...



PERHAPS ONE
CAN LEAD ME
TO THE WITCH!

WHAT'S THIS?
ANOTHER WITCH'S
DEMON?



STAY BACK!
UNHAND
THAT GIRL!



AAAGH!



COME THEN, DO
YOUR WORST!
WHAT KEEPS
YOU?

FIGHT,
DAMN YOU!



UNNGH!

DIE THEN!
AND MAY THE
LORD RECEIVE
YOUR SOUL!



THERE, GIRL - THE
WORST IS OVER! LET ME
REVIVE YOU...

OH...THANK
YOU...

THEN SUDDENLY, THE AIR WAS SPLIT
BY A SCREAM OF TERROR!



LORD! THERE'S A CRY
TO RAISE THE HACKLES
SOMEONE IS IN
TROUBLE!

QUICKLY MY SWORD
THIRSTS FOR
WITCH'S BLOOD!

MERCY, WHAT
MONSTROUS MAGIC IS
THIS? WHAT HELL
HAS SPURRED THIS
HORROR?



BUT BEFORE OUR HERO COULD INTERVENE



OWH!



FORD! SLUG!
DEVIL'S EXCREMENT!

UHH?

THREL...KELD
...CROAK...

SO! SORREY HAS
REVEALED MY NAME
TO YOU! STAND YOUR
GROUND, IF YOU VALUE
YOUR HONORABLE
SKIN!



I WARNED
YOU!

AAAGH!



YOU SAVED MY LIFE. I AM IN YOUR DEBT.

IT WAS MY DUTY, NOTHING MORE. SPEAK NOT OF DEBTS. YOU OWE ME NOTHING.



BUT YOU ARE INJURED? YOU'RE BLEEDING!

I'LL NOT DENY IT. THIS MONSTER CAUGHT ME A GLANCING BLOW. HIS CLAWS WERE SHARP!



TAKE THIS. IT'S A HEALING POTION. PLEASE. IT'S THE LEAST I CAN DO.

WELL, IF YOU'RE SURE.



THAT'S IT. DRINK IT ALL DOWN. EVERY DROP.



PLEASE FEEL BETTER. CAN I ASSIST YOU?

IT'S A POWERFUL POTION. I'M SURE I CAN IT MYSELF. I CAN ASSURE YOU. IT ALWAYS WORKS!



DRAIN YOUR EYES, GIRL! HAVE YOU POISONED ME? MY HANDS... GAFF. WHAT HAVE YOU DONE?



WHAT HAVE I DONE? WHY, I'VE SIMPLY REVEALED THE MONSTER THAT LIES WITHIN YOU! YOU FOOL!

CRONK...

GRAN...

YOU SOUGHT A WITCH AND YOU'VE FOUND ONE. NOW DOES IT FEEL... YOUR MOMENT OF TRIUMPH? HAHA!

AND NOW, YOUR FIRST TASK AS MY GARDEN. CLEAR AWAY THOSE BONES AFTER ALL... YOUR CHRISTIAN BROTHERS DESERVE A DECENT BURIAL!

SUCH IS THE FATE OF THOSE WHO JUDGE BY APPEARANCES... AND KNOW THE COUNSEL OF WISEMEN. BUT THREEKELD IS YOUNG, WITH TIME ON HIS SIDE... ALL THE TIME IN THE WORLD... AT LEAST UNTIL THE NEXT YOUNG GALLANT COMES RIDING BY...



THE REPTILE

X



THE REPTILE STARRING **NOEL WILLMAN • RAY BARRETT**

also starring

JENNIFER DANIEL • JACQUELINE PEARCE

Screenplay by **JOHN ELDER**

Produced by **ANTHONY NELSON KEYS**

Directed by **JOHN GILLING**

ROCKWELL